CASH BOX®

DECEMBER 24, 1988

NEWSPAPER $3.50

COMMODORES

Changing With The Times

MARC ALMOND

Fan A Week Is All He Asks

QUIET RIOT

Retooled Noize Band Tries Again

BETTY WRIGHT

Cleanin' Up On Her Own Label

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*EVERY ROSE HAS ITS THORN* (Enigma/Capitol B-44203)	Poison	3	9
2	*GIVING YOU THE BEST THAT I GOT* (Elektra 7-69371)	Anita Baker	2	13
3	*MY PREROGATIVE* (MCA 53383)	Bobby Brown	5	8
4	*WAITING FOR A STAR TO FALL* (RCA 8691-7)	Boy Meets Girl	6	17
5	*TWO HEARTS* (Atlantic 7-88980)	Phil Collins	8	6
6	*LOOK AWAY* (Reprise 7-27766)	Chicago	1	14
7	*I DON'T WANT YOUR LOVE* (Capitol B-44237)	DuranDuran	4	11
8	*DON'T RUSH ME* (Arista AS1-9722)	Taylor Dayne	13	8
9	*WELCOME TO THE JUNGLE* (Geffen 7-27759)	Guns N' Roses	9	10
10	*IN YOUR ROOM* (Columbia 38-08090)	Bangles	10	11
11	*ARMAGEDDON IT* (Mercury/PolyGram 870 692-7)	Def Leppard	17	6
12	*SMOOTH CRIMINAL* (Epic 34-08044)	Michael Jackson	16	7
13	*WALK ON WATER* (Columbia 38-08060)	Eddie Money	7	13
14	*FINISH WHAT YA STARTED* (Warner Bros. 7-27746)	Van Halen	14	13
15	*I REMEMBER HOLDING YOU* (MCA MCA-53430)	Boys Club	19	10
16	*SILHOUETTE* (Arista AS1-9751)	Kenny G	18	10
17	*PUT A LITTLE LOVE IN YOUR HEART* (A&M AM-1255)	Annie Lennox/Al Green	20	8
18	*(A)BABY, I LOVE YOUR W/AY/(B)FREEBIRD MEDLEY (FREE BABY)* (Epic 34 08034)	Will To Power	11	16
19	*HOW CAN I FALL* (A&M AM-1224)	Breathe	12	16
20	*HOLDING ON* (Virgin 7-99261)	Steve Winwood	26	5
21	*THE PROMISE* (Virgin 7-99328)	When In Rome	15	16
22	*GHOST TOWN* (Epic 34-08097)	Cheap Trick	25	8
23	*BORN TO BE MY BABY* (Mercury/PolyGram 872 156-7)	Bon Jovi	29	5
24	*LITTLE LIAR* (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	28	9
25	*ALL THIS TIME* (MCA MCA-53371)	Tiffany	30	8
26	*THE WAY YOU LOVE ME* (Warner Bros. 7-27773)	Karyn White	33	10
27	*WILD WORLD* (Virgin 7-99269)	Maxi Priest	32	9
28	*WHEN I'M WITH YOU* (Capitol B-44302)	Sheriff	38	6
29	*WHEN THE CHILDREN CRY* (Atlantic 7-89015)	White Lion	34	6
30	*BAD MEDICINE* (Mercury/PolyGram 870 657-7)	Bon Jovi	22	14
31	*EARLY IN THE MORNING* (EMI B-50157)	Robert Palmer	21	10
32	*BACK ON HOLIDAY* (EMI B-50152)	Robbie Nevil	37	7
33	*DESIRE* (Island 7-99250)	U2	23	13
34	*KISSING A FOOL* (Columbia 38-08050)	George Michael	24	12
35	*DOMINO DANCING* (EMI-Manhattan B-50161)	Pet Shop Boys	27	12
36	*WILD, WILD WEST* (Atlantic 7-89048)	The Escape Club	31	18
37	*WALKING AWAY* (Tommy Boy/Reprise 7-27736)	Information Society	42	5
38	*I WANNA HAVE SOME SOME FUN* (Jive/RCA 1154-7-J)	Samantha Fox	45	8
39	*NOT JUST ANOTHER GIRL* (Polydor/PolyGram 834 896-1)	Ivan Neville	35	13
40	*THANK YOU FOR MY CHILD* (Columbia 38-07996)	Cheryl Pepsii Riley	36	9
41	*SPY IN THE HOUSE OF LOVE* (Chrysalis VS4 43266)	Was (Not Was)	39	12
42	*HANDLE WITH CARE* (Wilbury/Warner Bros.7-27732)	Traveling Wilburys	40	10
43	*BABY CAN I HOLD YOU* (Elektra 7-69356)	Tracy Chapman	46	8
44	*YEAH, YEAH, YEAH* (Atlantic 7-88999)	Judson Spence	41	11
45	*KISS* (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	53	5
46	*STRAIGHT UP* (Virgin 99256)	Paula Abdul	54	4
47	*AS LONG AS YOU FOLLOW* (Warner Bros. 7-27644)	Fleetwood Mac	51	5
48	*DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)* (Mercury/PolyGram 876 646-7)	Cinderella	43	18
49	*YOU GOT IT* (Columbia 38-08092)	New Kids On The Block	57	6
50	*TILL I LOVED YOU* (Columbia 38-08062)	Barbra Streisand & Don Johnson	44	10
51	*WHAT I AM* (Geffen 7-27696)	Edie Brickell & New Bohemians	68	4
52	*CROSS MY HEART* (WTG/CBS 31-08036)	Eighth Wonder	58	5
53	*THE LOVER IN ME* (MCA 53416)	Sheena Easton	74	9
54	*ANGEL OF HARLEM* (Island 7-99254)	U2	70	2
55	*A LITTLE RESPECT* (Sire/Reprise 7-27738)	Erasure	61	3
56	*THE LOCO-MOTION* (Geffen 7-27752)	Kylie Minogue	48	18
57	*SHE WANTS TO DANCE WITH ME* (RCA 8838-7-R)	Rick Astley	71	2
58	*WILD THING* (Delicious Vinyl DV 102)	Tone Loc	65	4
59	*KOKOMO* (Elektra 7-69385) *(From the Cocktail Soundtrack)*	The Beach Boys	49	16
60	*SHAKE FOR THE SHEIK* (Atlantic 7-88983)	Escape Club	66	4
61	*MY HEART CAN'T TELL YOU NO* (Warner Bros. 7-27729)	Rod Stewart	69	4
62	*DIAL MY HEART* (Motown Mot-53301)	The Boys	76	3
63	*SMALL WORLD* (Chrysalis VS4 41622)	Huey Lewis & The News	47	12
64	*ONE MOMENT IN TIME* (Arista AS1-9743)	Whitney Houston	50	16
65	*IT'S NO SECRET* (Geffen 7-27651)	Kylie Minogue	75	4
66	*SYMPTOMS OF TRUE LOVE* (Capitol B-44140)	Tracie Spencer	52	12
67	*HIPPY HIPPY SHAKE (From "Cocktail")* (Elektra 7-69366)	Georgia Satellites	55	9
68	*IT'S MONEY THAT MATTERS* (Reprise/Warner Bros. 7-27709)	Randy Newman	56	8
69	*RONI* (MCA MCA-53463)	Bobby Brown	72	3
70	*AMERICAN DREAM* (Atlantic 7-89003)	Crosby, Stills, Nash & Young	59	7
71	*IS IT LOVE* (Ruthless/Atlantic 7-99257)	J.J.Fad	77	3
72	*PEEK-A-BOO* (Geffen 7-27760)	Siouxsie and the Banshees	60	9
73	*IF WE NEVER MEET AGAIN* (Columbia 38-08505)	Tommy Conwell	81	3
74	*GROOVY KIND OF LOVE* (Atlantic 7-89017) (Atlantic 7-89017)	Phil Collins	62	17
75	*ANCHORAGE* (Mercury/PolyGram 870 611-7)	Michelle Shocked	80	2
76	*ANOTHER LOVER* (A&M AM-1226)	Giant Steps	63	19
77	*WAY COOL JR.* (Atlantic 7-88985)	Ratt	86	2
78	*A WORD IN SPANISH* (MCA MCA-53408)	Elton John	64	14
79	*EDGE OF A BROKEN HEART* (EMI-Manhattan B-50141)	Vixen	67	15
80	*SURRENDER TO ME* (Capitol PB 44288)	Ann Wilson & Robin Zander	DEBUT	
81	*I WANNA BE LOVED* (RCA 8805-7-R)	House Of Lords	91	2
82	*ALL SHE WANTS IS* (Capitol PB44287)	Duran Duran	DEBUT	
83	*THE LOVE YOU TAKE* (A&M)	Dan Hartman & Denise Lopez	88	2
84	*WILD AGAIN* (Elektra 7-69349)	Starship	90	2
85	*MORE THAN YOU KNOW* (Columbia 38-08103)	Martika	DEBUT	
86	*FOREVER YOUNG* (Atlantic 7-89013)	Alphaville	87	8
87	*DOCTORIN'THE TARDIES* (TVT 4025)	The Timelords	DEBUT	
88	*PERFECT* (RCA 8789)	Fairground Attraction	DEBUT	
89	*MY SONG* (EMI B-50172)	Glass Tiger	73	5
90	*SEVENTEEN* (Atlantic 7-88958)	Winger	DEBUT	
91	*NOBODY'S PERFECT* (Atlantic 7-88990)	Mike + The Mechanics	78	7
92	*GIRLS AIN'T NOTHIN'BUT TROUBLE* (Jive 1147-7/RCA)	Jazzy Jeff	84	8
93	*NEVER TEAR US APART* (Atlantic 7-89038)	INXS	79	20
94	*LOVE, TRUTH & HONESTY* (Polydor/PolyGram 886 362-7)	Bananarama	82	7
95	*IF EVER A LOVE THERE WAS* (Arista 1-9751)	Four Tops & Aretha Franklin	DEBUT	
96	*BEST OF TIMES* (Full Moon/Warner Bros. 7-27712)	Peter Cetera	83	8
97	*POSSE ON BROADWAY* (Nasty Mix 75555)	Slr Mix-A-Lot	DEBUT	
98	*NEW DAY FOR YOU* (Epic 34-08112)	Basia	85	6
99	*ROCK 'N ROLL STRATEGY* (A&M AM-1246)	38 Special	89	9
100	*ANY LOVE* (Epic 34-08047)	Luther Vandross	92	12

CASH BOX

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The *Cash Box* Radio Report

This concise and comprehensive two-page section contains region-by-region breakdowns of the highest-moving and most-added singles in the pop, black and country sectors. In the same section, we'll name a Guaranteed National Hit in each of the three formats. Beginning in this issue, you'll find the Radio Report every week on the center spread of the magazine.

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The Bulgarian Female Radio & T.V. Choir – Nonesuch/Explorer

#1
POP SINGLE
EVERY ROSE HAS ITS THORN
Poison
Enigma/Capitol

#1
POP ALBUM
GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

#1
B/C SINGLE
EVERYTHING I MISS AT HOME
Cherrelle
Tabu/CBS

#1
B/C ALBUM
GIVING YOU THE BEST THAT I GOT
Anita Baker
Elektra

WINNER'S CIRCLE

WHAT I AM
Edie Brickell & New Bohemians
Geffen

Cash Box research from both radio and retail activity indicates that this record exhibits Top Ten potential.

#1
COUNTRY SINGLE
LOVE HELPS THOSE
Paul Overstreet
MTM

#1
COUNTRY ALBUM
LOVING PROOF
Ricky Van Shelton
Columbia

#1
JAZZ ALBUM
SILHOUETTE
Kenny G
Arista

#1
12" SINGLE
DON'T ROCK THE BOAT
Midnight Star
Solar/Capitol

#1
RAP ALBUM
IT TAKES TWO
Rob Base & D.J. E-Z Rock
Profile

MIDEM '89

New Management Team

LOS ANGELES—The 23rd annual MIDEM music market, to be held January 21-25, 1989, in Cannes, France, is expected to draw over 8,000 music industry professionals from 58 countries. Following the April retirement of MIDEM founder **Bernard Chevry** and the sale of the Midem Organization to Britain's **Telso Communications**, the event will be overseen by new managing directors **Xavier Roy** and **Robert Bingham**. This will be the first MIDEM without Chevry at the reins.

MIDEM, the International Record, Music Publishing and Video Music Market, provides a global opportunity for representatives from every sector of the music industry to meet while making copyright, licensing and distribution deals; acquiring product; and negotiating contracts with foreign licensees and subpublishers. While providing a springboard to launch and discover new trends and new talent, MIDEM also spotlights current successes.

Along with the regular performances at the Palais des Festival, MIDEM '89 will be expanding its coverage of showcases. SBK Songs will be co-presenting nightly concerts at the popular Hotel Martinez. A package of music programs, culled from the Martinez performances, will be produced for worldwide radio and television broadcast, with major U.S. and U.K. airing to be announced.

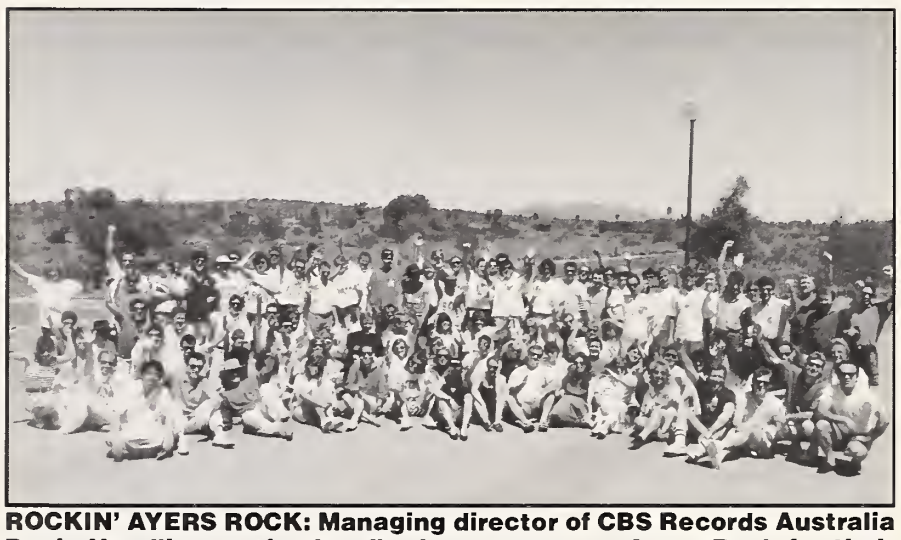
The new management team has implemented a price freeze, allowing MIDEM '89 participants to attend at '88 prices. Anyone interesting in attending the international music market should contact James Lonsdale-Hands at (212) 750-8899.

EMI Donations

Ten Charities Benefit

LOS ANGELES—In the spirit of the holiday season, EMI has made donations to ten charities in the names, and at the request of, the labels' roster of artists, announced president and CEO **Sal Licata**. The gifts were presented to the National Network of Runaway & Youth Services, National Committee for the Prevention of Child Abuse, Sickle Cell Disease Foundation, National Coalition for the Homeless, Juvenile Diabetes Association, Hunter Point Youth Park, Save the Children, Ronald McDonald House, Youth Suicide National Center, and Artists Agaist Apartheid.

"The holidays are a time to reflect and a time to share," said Licata said. "These donations represent an effort on the part of the artists at EMI to make more than great music. These gifts come from our heart and we hope that in some small way they will help make a difference to someone in need."



ROCKIN' AYERS ROCK: Managing director of CBS Records Australia Denis Handlin promised to fly the company to Ayers Rock for their '88 convention if they could top the company's results from the previous year. They did. Pictured at Ayers Rock in Central Oz are 120 delegates from CBS Records International. If you think we're gonna list all of the names, you're nuts!

EXECUTIVES ON THE MOVE

Todd

Ghuneim

Emmerich

MacHaffie

■**Linda Todd** has been promoted to associate director of A&R administration for **CBS Records International**. Todd joined CBS in 1977 as an administrative assistant in business affairs before being promoted first to coordinator, then manager of A&R administration. ■**Mark Ghuneim** has been appointed manager of East Coast video promotion for **Columbia Records**. Ghuneim has been the national director of press and video for Beggars Banquet since 1987. ■**Toby Emmerich** will oversee the newly-formed soundtrack department at **Atlantic**. Emmerich joined the label in 1987 as an A&R representative. **Bit of a faux pas: Capitol Records'** new East Coast manager of alternative marketing, **Mat MacHaffie**, was *not* in alternative and pop promotion while at Arista in Boston, but in alternative and pop *marketing*. We goofed again, sorry. ■**MCA Records** has announced the following appointments: **Karen Levin**, **Tony Tolbert** and **Neil Nagano** have each been named associate director of business and legal affairs; **Janet Miner** becomes associate director of copyright administration; and **Candace Tobaben** is associate director of product services. ■**Lee Ann Schuler** has been named artist relations coordinator for **Atlantic Records**. Based in the label's New York offices, she will supervise the dissemination of tour/travel itineraries. ■**Jim Gallo** has been promoted to the newly created position of director of marketing operations for **Atlantic Records** in New York. Gallo joined the company in 1981 as director of special purchasing, and has been director of merchandising since December 1982. ■**Paule Diamond** has been promoted to production manager at **Chrysalis Records**. She has been with the label for five years. ■**Rykodisc** has made two appoinments in its Salem, Mass., headquarters. **James Neill** was named assistant promotion director; he has served as account executive at WRSI-FM, and music director at WMUA, both in Mass. And **Lars Murray** was named assistant to the president. He was recently Boston regional sales manager for Roslin radio sales, and music director at WBRU in Providence, R.I. ■**SST Records** has announced **Wally Ross** as its director of publicity. Ross has previously held positions at Island Records and Island Music Publishing. ■**Fred Barsuglia** has been appointed Philadelphia regional sales manager for the **Warner/Elektra/Atlantic Corporation**. The appointment was made by **Ray Milanese**, who was recently named Philadelphia regional branch manager. Barsuglia began as a warehouse employee with WEA in 1972. Similarly, Milanese began his professional career in 1971 when his first job was as a warehouse employee at the inception of WEA's Philadelphia branch. ■**Motown Records** has named **Sandy Jones** to the newly created position of director of artist development/publicity, based out of MCA's New York offices. Prior to her appintment, Jones spent over three years as the associate director of R&B artist development/publicity for Arista. ■**Tony Rice** was appointed regional promotion/Mid-Atlantic for **Motown Records**. Prior to his appointment, Rice spent two years as urban associate editor for *R&R* magazine. **Earlean Ward** has been named regional promo/Southeast. Ward will be based at the label's Norcross, Ga., offices. Prior to her appoinment, she was president of her own promo company in Chicago. ■**MTV Networks** has announced the following appoinments: **Laura Calamari** as director of administration for creative services; **Harold F. Wolf III** as Eastern regional director of affiliate sales and marketing; **Robert Gibilterra** as director of policies and procedures; **Wendy Watson-Hallowell** as director of affiliate sale and sales planning; and **Loretta Siclare** as manager of affilate sales and sales planning. ■**Jim Deaux** was named **WEA**'s Atlanta regional branch buyer. Deaux joined WEA Atlanta in 1974, serving as branch sales rep for seven years. In 1981 he left WEA to own/operate two retail stores. He is also the 1988-89 Georgia state amateur bowling champion. ■**Alligator Records** announced executive-level changes: the label's new national sales and marketing director is **Sam Gennawey**, formerly of Primitive Man Recording Company; **Kerry Peace** was promoted to national promotion director; and **Derek Ault** was named assistant promotion director.

STRAY CATS AT FULL "STRUT" AGAIN:EMI's slick rock & roll trio recently took time out from their reunion club tour to stop by the MTV studios to chat with VJ Adam Curry about their upcoming album, due in the spring and to be produced by Dave Edmunds. During a scorchlng set at D.C.'s Bayou, Robert Plant joined the Cats on stage for "Be-Bop a Lula" and "Say Mama." Pictured (from left) are Slim Jim Phantom, Lee Rocker, Brian (ahh, to be his rock & roll queen) Setzer and Curry.

SIMMONS PROTEGES: No more Kiss puns: Gene Simmons (bass player for a geriatric glam rock band that will remain nameless) introduces the first band to release an album on his Simmons Records label, House of Lords. The band was in Las Vegas recently to play for retail and radio people while shooting a video for their first single, "I Wanna Be Loved." Pictured In Sin City with Simmons are (from left) Lords Lanny Cordolla and Chuck Wright, the girl in the video, Gregg Giuffria, James Chrlstian and Ken Mary.

NEW FAB FOUR: Producers Denzil Foster and Thomas McElroy of 2 Tuff-E-Nuff Productions joined Jimmy Jam and Terry Lewis on Alexander O'Neal's rendition of "the Little Drummer Boy." The single is included on O'Neal's Tabu Christmas album, My Gift to You . Pictured (from left) are Lewis, McElroy, Jam and Foster.

O'NEAL'S AWARD: Tabu recording artist Alexander O'Neal was recently named "Best Male Artist of 1988" by the National Dance Music Awards and Forum. Pictured (from left) are E/P/A VP Don Eason, senior VP/GM E/P/A Dave Glew, O'Neal, CBS president Tommy Mottola, Tabu VP George Lakes and CBS GM/VP Tony Martell.

GO-BETWEENS GO GOOD AT CAPITOL: Captiol's newly signed Go-Betweens rub elbows with label execs at a listening party for their LP 16 Lovers Lane. Havin' fun at the Capitol Tower are Capitolites (from left) Kevin Breen, Cathy Lincoln, three Go-Betweens—Robert Forster, Amanda Brown and Grant McLennan—John Warner, and CEMA VP Nikki Vallot.

ANOTHER DENISE LOPEZ PICTURE??: In the see-and-be-seen department, a tip: Always wear the same thing, so people will recognize you. And for heaven's sake, buy in bulk. The ever-smiling Ms. Lopez is pictured this time taping Latin Connection with Johnny Kemp. Lopez performed "Sayin' Sorry" and "If You Feel It." Pictured (from left) are Latin Connection hostess Tanya Soler, Kemp, Lopez and Latin Connection 's Joey Vega.

COAST TO COAST

CLEGG, CHONG & GARR...TOGETHER AT LAST!—Rae Dawn Chong and Teri Garr greet South African recording artist Johnny Clegg at a recent L.A. bash held in his honor. Shadow Man is the title of Johnny Clegg & Savuka's latest Capitol album.

THE DYNAMIC DUO—Quickly becoming recognized as two of the more exciting figures emerging in pop music today, **Don Dixon** and **Marti Jones** hit L.A. last week on their seemingly endless tour schedule.

Trading off lead-vocal duties, Dixon and Jones entertained with a selection of tunes spanning their respective careers. From Jones' reading of the beautiful "Follow You All Over The World" to Dixon's explosive rendition of his own "Heart In A Box," this duo continued to prove what some of us already knew: they are two of the finest pop performers around. Dixon's tremendous skills as producer and songwriter notwithstanding, this guy can croon blue-eyed soul with the best of 'em. And Jones natural vocal purity contains a power and conviction which instantly captivates.

Probably the most outstanding trait that the two possess is their ability to have a genuine good time on stage. They take the music seriously but aren't afraid to poke fun at themselves. This particular performance was especially refreshing because it was *not* an "invite" industry event. It was so enjoyable watching an audience enjoying a show for its music and not its after-show party at Spago. The intimate setting of McCabe's Guitar Shop in Santa Monica was the perfect environment for just such a show—Dixon and Jones acted as though they were playing for a small group of friends rather than performing a concert.

Both **Janis Ian** and **Peter Holsapple** joined them on stage: Ian provided piano on "Ruby," a song she wrote (along with **Kye Flemming**) for Jones' recent *Used Guitars* LP; opening act Holsapple joined the duo for Jones' version of his "Lonely Is (As Lonely Does)."

One of the most engaging shows this year.

BLURBS, BLURBS, BLURBS—First off, we'd like to congratulate **Rosanne Cash** and **Rodney Crowell** on the recent birth of their daughter, **Carrie Kathleen**. The latest addition to the family tree arrived on December 12 at Westside Hospital in Nashville and weighed in at 8 lbs. and 2 ozs...I.R.S. recording artists **Fine Young Cannibals** have announced plans to release their long-awaited second album in February of 1989. *The Raw And The Cooked* will be the title of the band's first album since their critically-acclaimed 1985 debut. It will be released as a joint venture between I.R.S. Records and MCA Records. The album was produced by **Prince** protege **David Z**, and was recorded in Minneapolis and London. The album should be in-store on February 6; an advance single, "She Drives Me Crazy," will surface on January 9...**Yes** are currently in pre-production for their upcoming album and plan to begin recording in January of 1989. The new album, the band's 18th for Atlantic/Atco, will mark the departure of lead vocalist **Jon Anderson**. This marks the second time Anderson has left the band since they were signed by Atlantic chairman **Ahmet Ertegun** in 1968...If you're lucky, you may stumble across newly released import-only compact discs of **Nick Lowe's** *The Rose Of England* (Demon) and **Chris Isaak's** *Silvertone (Warner Bros.)—they're out there, you just gotta look...'Nuff said...*

"...AND ANCHOVY POP-TARTS FOR DESERT" (OR "IF IT'S GOSSIP YOU WANT, IT'S GOSSIP YOU'LL GET")—It was a typical Spago crowd on a typical Spago night in a typical Spago town at Spago last week when Epic Records hosted a bash for **Luther Vandross**, celebrating his four triumphant, sold-out nights at L.A.'s Sports Arena. The crowd of stereotypical *thirtysomething* types mingled and murmured while eloquently stuffing their faces with the bounty of chic eats that were being flung left and right by extremely polite servants of Spago (...whew!).

Although we left after about an hour, we got some serious dirt on the goings-on from an anonymous informant. Here's the poop:

•...Perennial party girl **Julie Brown** crashed the party.

•...Choreographer and Virgin recording artist **Paula Abdul** came with her girlfriends and left with **Arsenio Hall**.

•...**Lisa Bonet's** husband came, but left wife and new baby at home.

•...*Soul Train's* **Don Cornelius** received compliments on his recent *It's Gary Shandling's Show* appearance.

•...Authoress and famous sister **Jackie Collins** proclaimed herself a "big soul music fan."

•...New Epic signing **Alice Cooper** arrived without makeup but with his wife.

•...**Robert Downey, Jr.** and **Judd Nelson** came dressed alike—and Nelson reportedly dropped subtle-as-a-flying-mallet hints to Epic staffers that he wanted a recording contract.

•...Under-18 teen idol **Corey Haim** shocked many as he proceeded to smoke *and* drink. He also told Epic staffers he wants to be a rock star and needs a label.

•...Television actress **Jackee** (*227*) gave diet tips.

•...Laker **Kareem Abdul-Jabar** and Clipper **Danny Manning** arrived *after* their rival game. (The Lakers won, by the way).

•...Also there: **"Rowdy" Roddy Piper** (famed wrestler and star of the film *They Live*), **Sandra Bernhard**, **Vanessa Williams**, **Ben Vereen**, film types **Wes Craven** (*A Nightmare On Elm Street*) and **Penelope Spheeris** (*Decline Of Western Civilization*), and a host of other actors, actresses and beautiful people too numerous to mention.

Champagne wishes and caviar dreams...(Blecch!)

Tom De Savia
Los Angeles

THE GREAT UNKNOWNS, TAKE TWO—The second of an indefinite series of profiles on East Coast artists focusses on a New York pop band called **OK Savant**, a band with a distictly American sound and a resume that reads like the Who's Who of popular music. Members of this quintet have played with everyone from the **Gang of Four** and **Robyn Hitchcock** to **Tom Verlaine** and all points in between.

Strange adjectives come to mind when trying to describe OK Savant's sound. They have the requisite pop/rock elements, guitar, bass, drums, keyboards, but the words that come to mind are intimate, graceful, warm, mature— words that really have nothing to do with music. Perhaps it has something to do with the fact that the band members are all consumate professionals, and can shift their focus from simply playing to actually creating moods and expressing feelings though music.

Which is frontman **Brian Cullman's** basic purpose for writing it in the first place. "I write all the songs," he said. "I wouldn't do this if I couldn't write songs because I don't play guitar that well, or sing that well. But I guess I decided at some point that I wasn't going to be a great poet and that there are things that don't make sense on a page, or that seem distant on a page, but if you attach a voice to them they suddenly have a resonance, they make sense. Songs are the right size. I like postcards for the same reason. When I go into a museum, I never can look at the pictures, I always go into the little shop and look at the postcards. They're the right size, I can hold them in my hand or put them in my pocket. Songs are the same, you can kind of fit your hand around them."

Like most songwriters, Cullman says he gets his lyrical ideas from his own life, and the things that go on around him. "I appropriate everything I hear, kind of like **Stan Mack**." He laughs: "Everyone likes to believe that they are sort of chosen or inspired. There was this great interview with **Keith Richards** about five or six years ago in Rolling Stone, and he was saying 'I'm not a songwriter really, I don't know how to write songs, God just comes to me. I just create the space, and then this spirit moves through me and a song comes out.' And I was sitting there thinking, 'yeah, I know what you mean, that's it, right!' And I turned the page, and there was an article on **Henry Casey**, from **K.C. and the Sunshine Band**, and he was saying the exact same thing. He was saying 'you know, I didn't really write 'Shake your Bootie,' God moved through me.' It was the best argument for Pantheism I'd ever heard. So I always figured I'd better make sure I got the right God on the line, to make sure I didn't get something that goes 'that's the way, uh huh uh huh...'"

OK Savant got together almost by accident, according to Cullman. "I had a band around 1981, which was everyone's favorite unsigned band, called **Scattered Light**, and everyone kept saying we would be the next to be signed. We weren't. I got really tired of it, really frustrated of losing money, and playing to the same people all the time, and I thought the band wanted to play the same music as I did. I was wrong. It was really funny, because I was trying a lot of odd meters and a lot of ways of using background vocals for the lead vocals, different textures, and I thought it wasn't working because they didn't know how to do this stuff. Then about two weeks after the band broke up, the bass player said they were working with a different people and did I want to come see what they were doing. I did, and it sounded just like the **BeeGees**. It was a revelation; they'd wanted to play this sort of pop lounge stuff all this time, and I'd been assuming they'd been interested in, well, psychedelic Bulgarian music."

He stopped performing for quite some time, working on recording projects and soundtracks, then was asked to play at a memorial concert for a guitarist he knew. He didn't have a band, and recruited neighbor **Larry Saltzman** to play with him. It worked, and gained momentum from there. "The night after the concert, I ran into (bassist) Sara Lee at a club, and she was complaining about the sort of music that was around, so I said, well I'm starting a band, do you want to play, and she said yes. So suddenly I had a band. Then I called up **Jay Dougherty**, who I used to run into on the street, he'd played drums for **Patti Smith** and **Tom Verlaine**, and he said yes, too. We had a band almost completely by accident. Jay was replaced by **Steve Holley**, who came in on a gig-by-gig basis; that was two years ago, and he's still playing. Then right about the same time **Leslie Winston** started playing keyboards with us."

OK Savant regularly plays New York clubs such as **CBGBs, The Big Kahuna,** and **The Lone Star Roadhouse**. And like Scattered Light, it has again become everyone's favorite unsigned band. This time, however, the emphasis is on well-crafted, solid pop songs rather than psychedelic Bulgarian music, and the band is looking at managers and considering recording an album independently. Keep an eye out for this one.

PICK OF THE WEEK—The new **Christmas—**the band, not the holiday—12-inch single from **IRS**. The A side (or "the cruel side") is this wonderful garagey, guitary thing called "Stupid Kids," and the B side ("the kind side") is a cover of "Ring My Bell." Remember that one? A definite stocking stuffer. Speaking of Christmas, have a very merry one.

Karen Woods
New York

UK BUZZ

RIPE—It is probably the best record of the year. It has already been hailed as the sexiest since **Madonna**'s "Into the Groove." A surprising feat for **Neneh Cherry** and her "Buffalo Stance" (Circa), as she is seven months pregnant. But that is just part of the tough ethics in the spirit of the music.

NENEH CHERRY

Ms. Cherry's honeyed rapping was first heard on vinyl when she was with the hitless, but acclaimed, **Rip Rig and Panic**. She has always been around—in the background of **Matt Johnson** records and the like—but now she is threatening to have a hit as well as a baby before Christmas.

"Buffalo Stance" has been cunningly remixed by **Tim Simenon** (mastermind of **Bomb the Bass**) so it grinds in your bones. He cleverly slips in a sample from **McLaren**'s "Buffalo Girls," but Neneh is quick to point out it was not only McLaren who was interested in a generic "buffalo."

"**Ray Petrie**, who is a top London stylist and works mainly for the Face, called tough-looking street styles Buffalo. Ray is a good friend of mine who is responsible for introducing street style into men's fashion. Fashion for men has always existed and so has street fashions, but never together, so that's where I get the line, 'People looking tough in a Buffalo stance.'

The lyrics are not deep and meaningful in themselves, they are simply about a gigolo's approach to a woman and how she brushes him off. But the spirit behind them is about standing firm, being a survivor, and having fun. There is an obvious call for strength while she is touring with Bomb the Bass while seven months pregnant.

"At gigs women come up to me and say, 'God, I really respect you.' I'm fairly headstrong and I just think I'm going to do this and get through. At no time have I let it stop me. The men in the audience sometimes get embarrassed, they don't know how to take it. I am almost proud of it. I'm not going to sit in a corner in a black shirt and try and hide it, I'll work until I'm too tired. Being pregnant isn't totally unsexy. It can be, but I feel quite sexy with it."

Neneh now lives in Ladbroke Grove, London, where she leads a bohemian-type existence, reading **Ingrid Berman** biographies and new fiction and not worrying about how to pay the phone bill. Her stepfather is **Don Cherry**, the jazz trumpeter, and she grew up in New York.

"It made me grow up fast. Like I started taking the subway on my own when I was eight, and you have to have awareness for that. But now I think America is a political nightmare."

KRUIZ—The UK anxiously awaits **Kruiz**, the first Russian rock band to be signed by the West German branch of WEA. Bemused press officers worry about how interviews will be conducted with those members of the press who speak neither German nor Russian. But that will be a small ordeal for a band who must perform every song before members of the Politburo. Even in these glasnost days, they must be checked for possible sedition.

"KING" OF ENGLAND—PMI has just made a fascinating documentary about **Nat "King" Cole** called *Unforgettable*. His daughter Natalie, normally tight-lipped about her childhood, talks frankly about her father for the first time, albeit briefly. She tells about how proud she was to hold his hand going down the street, and how she clung to him because he was so special, and how it frightens her slightly that her own son does the same to her. As well as being released on video, the documentary will be shown by the BBC just before Christmas and should be heading stateside shortly thereafter.

Chrissy Iley

ON STAGE

Anita Baker/Luther Vandross

LOS ANGELES SPORTS ARENA—Watching Anita Baker and Luther Vandross perform their individual sets at the L.A. Sports Arena on a recent Saturday night, I found myself wanting to avert my eyes. Here were two of the most talented adult-oriented R&B stars—artists who sing strong material brilliantly on well-produced records—but they also brought to this concert their own peculiar live-performance problems. Each was hampered by the arena's in-the-round staging, which did little to hide these flaws.

For Anita, who coupled inspired singing with a warm presence, the problem was her awkward movements on stage. And an obese Vandross not only appeared sluggish, but seemed to be depressed, resulting in a slow-paced and lackluster performance. Reportedly he is uncomfortable and embarrassed that he regained the 150 or so pounds he'd lost recently, tempting him to cancel the tour altogether.

Baker performed a well-paced set covering her big hit "Sweet Love" early on, in a reading that stayed close to her performance on record. On the other hand, her interpretation of the classic "God Bless the Child" was nothing short of brilliant, as her throaty coloring of the familiar lyric completely redefined it; Anita became, to paraphrase the song, "the child who'd got *her* own." She graciously received a flow of gifts and flowers from the audience, and spoke engagingly to the large hall. Admitting her lack of uptempo material, Baker launched into a version of Michael Jackson's "Another Part of Me," which satisfied the crowd's need for "a fast song" but seemed a waste given the wealth of great songs she could have chosen.

Unfortunately, Baker's physical awkwardness—she moves with a plodding, hunched strut—was made worse by her separation from the band, which was set up off the rotating stage on the arena floor. Anita's jazz-tinged music and her sultry singing style play best off of the physical energy of musicians. There were a few sizzling interactions, especially when saxophone man Everette Harp jumped on stage and delivered answering sax lines during a searing rendition of "Watch Your Step" from her big 1986 album *Rapture*. Overall, Baker appeared more comfortable a couple of years ago at the forward-facing Greek Theater, fronting a more subdued, jazzy band. During her Greek performance, she would saunter over to the piano, a la Billie Holiday, to smile reassuringly at the pianist; she looked natural and relaxed swaying next to the bassist, always making eye contact with the musicians and then the audience. Baker is no Liza Minelli, thank goodness, and hopefully she'll be presented in a more natural setting in the future. She carried the show on the strength of her vocal artistry and spunk.

Vandross, on the other hand, suffered from a serious case of the blues, which after Baker's uplifting set seemed a bitter pill for the crowd to swallow. Performing material from his new LP *Any Love*, he got off to a strong enough start, despite a bad sound mix that left the big man drowning under a pounding snare. Vandross pioneered the ten-minute ballad, which a decade ago we called "mood" music—it was great for making love. After nearly an hour of ballads with exceedingly extended intros and interminable finishes, the exhausted audience indeed appeared ready for bed—deep sleep, more precisely. Some relief came when Gregory Hines made an appearance to sing the duet "There's Nothing Better Than Love." But a pumped-up version of "Stop to Love" fell flat. You sensed Vandross' embarrassment as the crowd began to file out even before his last number had ended. For those who have admired Luther Vandross' long and distinguished career, it was an especially disheartening moment.

Julius Robinson

The Commodores Come Through

A Veteran Group Adjusts to Changing Times

By Ruth A. Robinson

At a time when performers come and go as fast as the newest special effects in a concept video, the Commodores seem to have found the key to longevity in face of numerous personnel changes, the rigors of the road and an ever-changing public taste. Through the '70s and '80s, the four-man group has effectively responded to changes in music and in the musical community. The latest incarnation of the Commodores has turned its attention to a pair of significant social issues—the growing problem of the homeless and the escalating use of drugs by children. (More on that later.)

"The answer to our musical staying power is both very simple and very complex," says William King, the pony-tailed guitar player who has been with the group since its inception. "You can last a long time in this business if you are willing to work really hard at it—that sounds simple. Then you've got to take a look to see if what you are doing is what the public wants—that gets a little more complex."

Keyboardist Milan Williams, who was responsible for the the group's first hit, "Machine Gun," picks up the thought: "To figure out what the public wants, you have to try to be objective. And it's hard, particularly if you truly love something, to face the fact that that might not be what the public wants at this point in time. In our career, sometimes we've found it easier to be objective than at other times. When we do, it works better."

"We call ourselves a 365-day-a-year band because we will pick up and go on tour at any time during any day of any year," drummer Walter "Clyde" Orange insists. "Unlike some groups, we don't set aside 'x' number of months for recording or 'x' number of months for touring. We fit everything into available opportunities."

In recent months, the Commodores have toured Europe, the Middle East and the Far East, coming home to work on material and listen to songs submitted from outside sources. Their busy schedule was one of the reasons it took longer than usual to complete the new *Rock Solid* LP. Another factor was their determination to be throughly involved in every aspect of the project.

"We just took more time because we wanted a great deal more involvement than in the past few recording projects," Orange explains. "We all wanted to be hands-on in the production and writing of the album."

The result of their full-on efforts is an LP they claim is "so much more Commodores." Each member had a writing and/or production hand in the making of the album, which sounds quite contemporary—no easy feat for a band that's been around this long. Through the years, the Commodores have always been long on both solid funk and sweet soul ballads. *Rock Solid* has its share of each, albeit decked in modern trappings.

Englishman J.D. Nicholas, the group's newest member, co-produced "Right Here 'N Now" with Howard Hewett as well as co-writing and co-producing the fitness-oriented "Stretchhh" and the danceable "Miracle Man." "Thank You," produced by King, was written by the same team that gave the group the hit "Lady (You Bring Me Up)"—King, his wife Shirley Hanna King and veteran Mean Machine member Harold Hudson. Williams delivered "Ain't Givin' Up," which he co-produced with Hawk Wolinski. Orange contributed the funk salsa "Bump the La La," the get-down "Grip" (slated to be the first single) and the soulful ballad "I'm Gonna Need Your Loving."

But recording *Rock Solid* isn't the only thing the Commodores have been thinking about. While touring the U.S., the group became increasingly concerned about the plight of the homeless around the country. When they heard the song "Homeless," they jumped to put it on the album—but that was only the beginning.

A letter went out recently from Bob Zmuda, president of the board of directors of Comic Relief, urging radio to play "Homeless" during the holiday season. A portion of the album profits will be contributed to Comic Relief by the Commodores and their management, producer Michael Omartian, contributing writers Marti Sharron, Randy Goodrum and David Malloy, and Almo/Irving Music.

PolyGram sent out 400 copies of the song to TV news assignment editors, requesting that it be used as background music for pieces done during the holiday season. Retailers are being urged to set up bins in their stores to collect food, clothing and toys for the homeless.

Through this song and other activities, the group wants to make certain the plight of the homeless gets the visibility it warrants, so that changes come swiftly. "At holiday time, when we enjoy being at home with our families in safety and comfort, it's tragic to think about how many people have no home at all," Orange reflects.

Additionally, the group has taken an active stand on the drug issue, acting as international goodwill ambassadors for the Drug Enforcement Administration. In their concerts and visits to school, they actively salute kids for being drug-free. Further plans call for the group to serve as entertainment chairpersons for various events, both fundraisers and educational workshops, and to enlist the aid of other performers in stopping the abuse of drugs.

"We are very serious about this issue, because so much of the drug problem is in the home, and yet the parents are pushing the responsibility of educating their children off on others," King asserts. "The message is critical for the children to know that life is better without drugs."

Perhaps another message for the children is that hard work and patience do pay off. Just ask the Commodores.

THE COMMODORES: Orange, Williams, Nicholas, King

Betty Wright

The Clean-up Woman Goes From Pain to Gain

By Bob Long

Legendary but still youthful, vocalist *Betty Wright* has been making records and playing live since 1971, when she scored her first hit as a 17-year-old with the 4 million-seller "Clean Up Woman." Working constantly both in and out of the spotlight since that early success, Wright achieved an unprecedented personal triumph in 1988 with the gold album *Mother Wit*, which she released on her own label, Ms. B Records, after virtually every major passed on the master tapes. The LP, distributed by Steve Alaimo's Miami-based Vision Records, produced a pair of top ten R&B singles, "No Pain, No Gain" and "After the Pain."

Mother Wit is significant in other ways as well: The album marks Wright's return to the Miami sound she helped create, and it contains the most personal and heartfelt songs she has ever written or recorded. These songs have become even more a part of her over the course of the year, 11 months of which she has spent on the concert trail.

"I believe in writing songs dealing with stories of real-life situations," Wright explains, "stories that people can not only dance to but also relate to their own lives—as well as letting people know more about Betty Wright. But since there is only so much you can learn from a three- or four-minute song, I enjoy performing live—it allows the audience to get a more in-depth understanding of me. Live shows allow me to show-out, talk and just be myself. I attribute my ability to tour so much to God and to a very supportive, loving and understanding husband and family.

Wright is currently working on a pair of family projects: an album of R&B and reggae with her husband, writer/producer/artist Noel Williams, and a single with her 11-year-old daughter Aisha. (Both are slated for an early '89 release on Ms. B. Records) The energetic artist/writer/producer/exec has also found the time to produce several new acts for her label—vocalist Carl Ramsey, 18-year-old singer/songwriter Myshjua, the self-contained group Work for Higher, rapper Smoove Matty Matt and her sister Jeanette. On top of all that, Wright is putting the finishing touches on her forthcoming solo album, *4 U 2 N. Joy,* which contains the recently released single "From Pain to Joy," a powerful soul ballad with obvious thematic ties to its two predecessors.

Wright believes the return to popularity of her musical approach—the same uncompromised, distinctively black sound she's purveyed for 23 years—has been sorely missed by consumers, as evidenced by the explosive success of the similarly soulful Cheryl Pepsii Riley single, "Thanks for My Child."

"This business goes in cycles," she says. "Not too long ago, my type of music was labeled 'too black.' The consumer has certainly made a profound statement by excerising their purchasing power to let us in the music business know what type of music they want to hear and buy. Regardless of who you are and your station in life, there is a need for help and/or advice. I feel that my music lets people know that even if you mess up, there is life after the pain. I would like to thank God, my family, friends, radio, retailers and fans around the world for their continual support."

Wright has written and recorded a new seasonal song, "A Christmas to Remember," on which she's joined by her five-year-old daughter Patrice. The song's message is very clear—it's about the joy one gets from helping others. Putting her commitment where her mouth is, Wright reveals that she intends to provide Christmas dinner for over 200 homeless people. "It may be a small number," she says, "but imagine if every family who could would feed at least one person—think how many people would eat. I don't like the overwhelming commerciality of Christmas, because many families and children feel so much pressure to be a part of giving and receiving gifts, until many fall into crimes of stealing. Instead of buying four or five toys for your kids, take some of that money and buy food for people who have nothing—and not just at Christmas time. We all should share in helping our fellow human beings who are less fortunate."

Dedication, determination, faith, mother wit and a deep commitment to herself and others have taken the clean-up woman a long way in the last two decades. And she's done a great deal more than just sing about it. For Betty Wright, pain and gain are the essential elements of art and life.

Quiet Riot

L.A. Metal Band Starts in the Middle

By Janiss Garza

Let's start at the beginning. Which actually means starting at the end, because the Quiet Riot of the early-to-mid-'80s is quite different from the Quiet Riot that exists now. You see, the story of the new-and-improved Quiet Riot begins where the old one leaves off. But that doesn't mean there isn't some of the old Quiet Riot left. Confused? Perhaps we'd be best off starting in the middle.

Every metal fan worth his breeches knows about Quiet Riot's earlier success—the three multiplatinum LPs, the hit single "Cum Feel the Noize." And everyone knows that their fall from grace was at least partly due to the big mouth of ex-vocalist Kevin DuBrow. Guitarist Carlos Cavazo remembers those days well. "A lot of things that were written about the band were what *Kevin* said and what *Kevin* did and who Kevin chopped *this* week," he grumbles. After all the bad press and ego problems, it was not only logical, it was *necessary* to get rid of DuBrow. Now Cavazo and drummer Frankie Banali have a new singer, Paul Shortino (formerly of Rough Cutt), a new bassist, Sean McNabb, a new Spencer Proffer-produced album, *Quiet Riot*, and a new attitude. The new LP's smoky sound is less brazen than before, but still ballsy and powerful.

QUIET RIOT: Banali, McNabb, Shortino, Cavazo

Since they're essentially making a fresh start, you have to wonder why the L.A.-based group has chosen to hold on to a name with so many patently negative connotations. "Because it's too late to change it!" the guys laugh.

"We worked so hard to build the name," Cavazo explains more seriously. "The people that helped make it a household word were Frankie Banali, Kevin DuBrow, Rudy Sarzo and myself; Chuck Wright to a lesser degree. Me and Frankie are still in the band and we feel it would be a waste to throw that all away and start over from scratch."

And how does the band explain the special chemistry that goes on within the present lineup? "It's magic," enthuses Shortino. "It was something that was meant to be."

Cavazo searches for an analogy: "Have you ever picked up on someone one night and you went home and the sex was just great and it clicked? That's how we feel."

Of course, Quiet Riot is much more than just a one-night stand for this foursome and their label, Pasha, which has stuck by QR through thick and thin. They did, however, pick up bassist McNabb from the Cathouse, an L.A. metal club known for its libidinous atmosphere. The Indiana native had made his way to L.A. to check out the scene and search out the QR guys. "For some reason, in the back of my mind I knew that Rudy [Sarzo] was not going to stay in the band," McNabb insists.

"Yeah," counters Banali, "the fact that Whitesnake [Sarzo's other band] was doing great did nothing to color his decision."

McNabb met Banali at the popular club last year and the bassist found himself auditioning for the band—at 11 the next morning. "It felt like a family right off," Sean recalls. "I joined that afternoon."

Two weeks later, the guys performed their first gig—a benefit in Japan. From Shortino's description, it sounds like an inauspicious debut. "We were writing all these songs, and all of a sudden I had to go into the Quiet Riot catalog and go through *everything*. In fact, I wrote all the lyrics on big sheets of paper. They had 'em all taped to the floor—the stagehands were all Japanese, so they put everything out of order. I was singing, looking for my song, and I got this guy with a video camera running around." It couldn't have gone too badly, though. "Nobody asked where Kevin was," Cavazo snickers.

Things should be more organized when the band hits the road in a special guest slot early next year. "We're gonna start preproduction for the tour immediately after the New Year's hangovers leave us," says Shortino. And Paul won't need lyric sheets—after all, he helped write the songs on the new album, and only a few of the band's old hits will be part of the set. But, Banali asserts, "In the middle of next year, when the record's doing absolutely *unbelievable*, then we'll probably bring in some old songs."

"Maybe some Supremes," Banali suggests.

And that, no doubt, marks the end...of the beginning.

Marc Almond Floats From Soft Cell to The Stars

Would You Buy a Used Drum Machine From This Man?

By Karen Woods

There are certain Manhattan days that literally drive people to leave the city for the backwoods of Maine, to write novels, raise chickens and have as little human contact as possible. This was one of those days. It was cold, it was blustery, it was dark by mid-afternoon. The wind was relentless, the sky grey and forboding, and the people on the street somewhat less than friendly.

But sometimes on a day like this you chance upon a person who is so completely charming and oblivious to the bad karma surrounding him that all of a sudden things look a little less grim. Marc Almond is one of those people, cheerfully complaining about the weather, and turning a routine interview into an extended conversation about life, art, poetry and Coney Island.

Almond is best known for being the singing half of Soft Cell, with synthesist David Ball. Soft Cell had a worldwide smash with the foreboding synth-pop classic "Tainted Love" in the early '80s, then disbanded after three albums to pursue other projects. Almond has released several rather diverse records in the interim, available here only as imports. His latest effort, *The Stars We Are*, released three months ago in Britain, has just hit these shores under the Capitol/EMI logo. It is a sensuous, dreamy, orchestral collection of songs, and is likely to make the same sort of name for Marc Almond the solo artist as "Tainted Love" did for Soft Cell.

"In England and Europe, I've basically established myself as a solo artist, and people sort of know what to expect from me," he says. "Here, I'm probably still known as former-Soft Cell, the 'Tainted Love' singer or whatever. But the people who know 'Tainted Love' probably don't even know me; that record was bigger than I could ever be. That sort of hit becomes bigger than the artist, bigger than the group. Maybe that's to my advantage, because some people see me as a brand-new artist, when actually I've been around for seven or eight years. If people do think I'm a new artist, maybe they'll be more likely to accept me straightaway."

Almond seems enthusiastic about breaking new ground in this country, but his enthusiasm is tempered with experience. "I'm grateful for small things, and I'm sort of reluctant to make the big time, sort of unprepared for big-time success. I had a taste of that with Soft Cell, and it scared me. I was never quite right for three or four years afterward. It made me quite bitter at one point; it nearly destroyed me. I wasn't given a chance to develop as an artist—I wasn't even given a chance to breathe. One week I'm in a bedsit in a squat in Leeds and then two weeks later I'm on the Merv Griffin show, and Merv's saying to me, 'You really are a weird, left-field sort of person, aren't you?' I was thinking, 'This is a nightmare, this is a very strange nightmare,' and it does weird things to your mind. I'm very happy with the way things are going now; I'm happy with the music I'm doing. If things are a success, great; if they're not, it's not going to change what I'm doing musically. I can only go ahead and do what I do, and try to do it with integrity."

Which brings up an interesting point. This seemingly happy, self-confident man produces music that sounds like an outpouring of emotion from a tortured romantic. It's a dichotomy, one that Almond explains is a combination of poetry and experience.

"I sometimes write poetry, but I've never thought I was technically accomplished as far as words are concerned—can't spell, terrible grammar." He does, however, admit to being a romantic. "Oh, definitely, yes. I'm a romantic, but I always say that though my head is in the clouds, my feet are firmly on the ground. I like a real edge as well, and in my lyrics I like to mix romanticism with realism. I like to lull people into a warm, cozy, romantic sort of situation, then put something in that stings a little. So I can acknowledge both the romantic side of me and the side of me that sometimes is a bit of a cynic."

One of the focal points of *The Stars We Are* is a duet called "Kisses Burn" with the late Nico. The song is an intense, conversational piece with a passionate subtext that is more akin to literature than popular music.

" 'Kisses Burn' *is* quite a passionate song," Almond agrees, "and it has a special sort of meaning, as well, because it's the last thing Nico recorded, it's the last thing she ever did. I wanted the song to send a chill up the spine, but I never realized exactly how chilling it would be."

The collaboration came about after Almond had written the song and decided her distinctive vocal style suited it. "I literally just wrote to her and sent her a tape of the song. One of the great things I've discovered over the past few years is that if you've established yourself as an artist, you get the chance to work with people you

might have only dreamed about working with otherwise.

"With Nico, people had always sort of dismissed her, at least in Britain, as a Goth, or just an eccentric woman. But I'd always thought her solo albums were brilliant, and she had this sort of broken, Marlene Deitrich quality to her voice, and I thought I'd like to hear her singing a passionate song. So I sent her the tape, and she was worried about some of the lyrical content, about some of the references to love, she felt a bit self-conscious singing about love, and I explained to her that it was kind of a confrontation between the angel of death and the victim. Then she was worried about the theme of death, and the fact that it was such a passionate song, and she hadn't sung anything so passionately before. I was thinking, 'Great, the three themes of the song are love, death and passion.

musicians, different people. I never want to get tied into something, ever again, after Soft Cell—any sort of signed, sealed and delivered group. I still want to be a little bit of a chameleon."

The Stars We Are has a rather wide range of musical influences, from the trashy "techno lounge act" of "The Very Last Pearl" to the haunting "She Took My Heart in Istanbul," with its ethereal background vocals. The common thread running through is the fact that the sound is very orchestral, dominated by strings rather than guitars. "It *is* very orchestral," Almond agrees. "I wanted to have that sound of the big orchestrated songs of the '60s, sort of like the Walker Brothers, or Dusty Springfield or Gene Pitney."

Almond concedes that the only truly commercial song on the album is the first single, "Tears Run Rings," which has a definite

"I'm sort of reluctant to make the big time, sort of unprepared for big-time success. I had a taste of that with Soft Cell, and it scared me. I was never quite right for three or four years afterward."

Oh dear.' So I said, 'Look, please give it a try.' I changed a couple of the lyrics for her, and then she agreed. I hope it serves as a fitting epitaph for her."

Almond calls collaboration the spice of his music, and at first he planned the whole album as a series of duets. He has worked with the same core group of musicians—Annie Hogan, Billy McGee and Steve Humphreys—for the past several years, currently under the name La Magia.

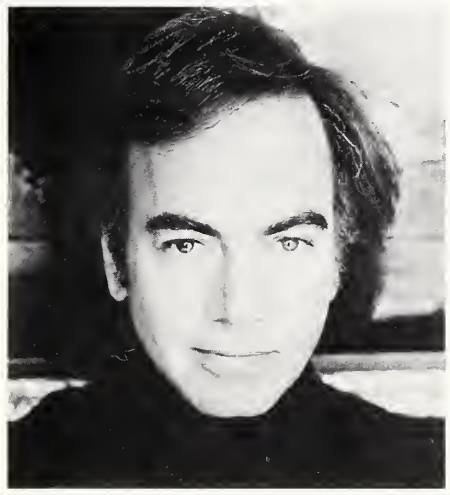
"The name of my band changes every two years, depending on the sort of project. But it's the same nucleus of people I've worked with for a while. I like the freedom of being able to work with different

dance feel to it. He sees it as "the closest thing to Soft Cell I've done in quite some time." But that doesn't mean he's bending to the will of the marketplace. "I don't really pay attention to what people expect of me. I don't compromise anything.

"There is room for all sorts of music at the end of the day," he says, assessing the state of the industry and his competition in the radio sweepstakes. "While some of it is initially depressing, those sort of songs make it more exciting when something really original or different comes out. It reaffirms your faith, so all the dross really is worth something. I'm sort of perversely grateful, in a way."

SINGLE RELEASES

■ OUT OF THE BOX



❑ **NEIL DIAMOND: "This Time" (Columbia 38-08514) Writers: N. Diamond-J. Lubbock-D. Foster. Producer: D. Foster**

This tune unfolds slowly, highlighting the tender lyric and finely tuned singing performance by Diamond. David Foster co-wrote and produced the cut. There is a sense of spaciousness in the arrangement, allowing the vocal to breathe. Overall, the emotional impact is dramatic, without being cloying. This single should perform well on AC.

❑ **ANITA BAKER: "Just Because" (Elektra 7-69327) Writers: M. O'Hara-S. McKinney-A. Brown. Producer: M. Powell**

It is rare when a singer with a style as distinctive as Baker's manages to make the listener feel the sound of her voice *is* the song. On this gem, Baker digs in with fine phrasing and locks the vocal and arrangement together. This is one of many hooky ballads from her new album *Giving You The Best That I Got*. It should prosper on AC and pop radio.

■ FEATURE PICKS

❑ **THE PURSUIT OF HAPPINESS: "I'm an Adult Now" (Chrysalis VS443316) Writer: M. Berg. Producer: T. Rundgren**

Todd Rundgren produced this hard-driving, attitude-laced rocker. Should cut through on AOR radio and fly high on charts.

❑ **L'TRIMM: "Cuttie Pie" (RCA 8840-7-R) Writers: R. DeRougemont-E. Cager-L. Julian-J. Stone-P. Klein. Producer: P. Sampson**

The best thing about these female rappers are their adorable voices, every bit as cute as the men they fawn over.

❑ **MILLI VANILLI: "Girl You Know It's True" (Arista PRO-S-3396) Writers: Pettaway-Spencer-Lyles-Hollaman-Adeyemo. Producer: F. Farian**

Dreadlocked and handsome, Milli Vanilli have produced an average quasi-rap that goes nowhere. Might surface on Urban.

❑ **TROOP: "She's My Favorite Girl" (Atlantic 7-88974) Writers: A. Zamora-M. Carpenter. Producer: C. Booker**

A vicious snare punctuates this exciting dance tune. Features some nice keyboard counterpoint. Should fly high on Urban, CHR.

❑ **SHIRLEY MURDOCK: "Found My Way" (Elektra 7-69337) Writers: B. Beck-L. Troutman. Producer: R. Troutman**

Murdock is one of the most underrated talents in R&B. Here she bristles with emotion in a melodic torch song set in a modern times.

❑ **GUY: "Teddy's Jam" (MCA 53462) Writers:T. Riley-G. Griffin. Producers: T. Riley-G. Griffin**

High spirited instrumental jam interspersed with vocal riffs and lively percussion track keep this dance vinyl jumping for joy.

❑ **KON KAN: "I Beg Your Pardon" (Atlanta 7-88969) Writer: B. Harris Producer: B. Harris**

Euro-synth imitation New Order falls flat with rambling vocal and irritating, jangled, track.

CASH BOX TOP BLACK CONTEMPORARY SINGLES

			LW	WOC
1	*EVERYTHING I MISS AT HOME* (Tabu/CBS ZS4-08052)	Cherrelle	1	12
2	*OASIS* (Atlantic 7-88996)	Roberta Flack	3	10
3	*TUMBLIN' DOWN* (Virgin 99299)	Ziggy Marley	4	12
4	*SMOOTH CRIMINAL* (Epic 34-08044)	Michael Jackson	5	7
5	*SWEET, SWEET LOVE* (A&M 1247)	Vesta	6	13
6	*HIM OR ME* (Motown MOT-1944)	Today	8	11
7	*DIAL MY HEART* (Motown Mot-53301)	The Boys	2	14
8	*THE LOVER IN ME* (MCA MCA-53416)	Sheena Easton	9	9
9	*I JUST WANNA STOP* (Capitol P-B-44169)	Angela Bofill	10	11
10	*YOU MAKE ME WORK* (Atlanta Artist/Mercury 870587-1)	Cameo	7	12
11	*PULL OVER* (Atlantic 7-88987)	Levert	15	7
12	*HEY LOVER* (Capitol P-B-44208)	Freddie Jackson	11	13
13	*SUPERWOMAN* (Warner Bros. 7-27773)	Karyn White	20	5
14	*IT'S MY PARTY* (Warner Bros. 7-27678)	Chaka Khan	21	7
15	*RONI* (MCA 53463)	Bobby Brown	22	5
16	*DON'T STOP YOUR LOVE* (Elektra 7-69359)	Keith Sweat	23	8
17	*THANKS FOR MY CHILD* (Columbia 38-07996)	Cheryl "Pepsii" Riley	12	15
18	*THERE'S ONE BORN EVERY MINUTE* (Jive/RCA 1143-7-J)	Jonathan Butler	13	13
19	*BABY DOLL* (PolyGram 871 108-7)	TonyITonilTone!	28	6
20	*CAN YOU READ MY LIPS* (Orpheus/EMI PB-72654)	Z'Looke	30	8
21	*MR. BACHELOR* (MCA MCA-53420)	Loose Ends	14	12
22	*HEAVEN ON EARTH* (Oceana/Atco/Atlantic 7-99265)	Donna Allen	24	9
23	*I'M THE ONE WHO LOVES YOU* (Island 7-99274)	By All Means	16	11
24	*I'M MISSED* (Columbia 38-08018)	Surface	17	13
25	*TAKE ME WHERE YOU WANT TO* (Motown MOT-1951)	Gerald Alston	29	8
26	*GIVING YOU THE BEST THAT I GOT* (Elektra 7-69371)	Anita Baker	18	14
27	*GONNA GET OVER YOU* (Epic 34-07989)	Sweet Obsession	19	16
28	*IF EVER A LOVE THERE WAS* (Arista AS1-9766)	Four Tops & Aretha Franklin	25	8
29	*ANY LOVE* (Epic 34-08047)	Luther Vandross	26	15
30	*KISSES DON'T LIE* (EMI B-50164)	Eveyln King	38	5
31	*DREAMIN'* (PolyGram 871-078)	Vanessa Williams	37	5
32	*SO GOOD* (Reprise 7-276664)	Al Jarreau	38	6
33	*RESCUE ME* (Warner Bros. 7-27762)	Al B. Sure!	27	17
34	*DON'T ROCK THE BOAT* (Solar PB-70027)	31 Midnight Star Featuring Ecstacy of Whodini	23	
35	*I WANT TO BE YOUR LOVER* (Orpheus B-72656)	Aleese Simmons	36	6
36	*TURN MY BACK ON YOU* (Epic 34-08503)	Sade	49	5
37	*MY HEART* (Atlantic 7-89023)	Troop	33	14
38	*CAN'T GO BACK ON A PROMISE* (A&M 1250)	Jeffrey Osborne	34	8
39	*KISSING A FOOL* (Columbia 38-08050)	George Michael	35	10
40	*CAN YOU STAND THE RAIN* (MCA 53464)	New Edition	51	3
41	*FEELING INSIDE* (Atlantic 7-88989)	Gerald Albright	41	8
42	*I WANNA HAVE SOME FUN* (Jive 1154/RCA)	Samantha Fox	52	4
43	*GET UP EVERYBODY* (Next Plateau NP 50083)	Salt N'Pepa	39	9
44	*SHE WON'T TALK TO ME* (Epic 34-0851)	Luther Vandross	65	3
45	*(IT'S JUST) THE WAY THAT YOU* (Virgin 7-99282)	Paula Abdul	40	16
46	*WHERE IS THE LOVE* (MCA 53283)	Robert Brookins	55	6
47	*HEAVEN* (Capitol 44261)	Bebe & Cece Winans	57	5
48	*LOVE IS THE POWER* (Elektra 7-69358)	Teddy Pendergrass	50	5
49	*BREAK 4 LOVE* (Columbia 38-08014)	Raze	42	6
50	*R-U-LONELY* (Tri-World 45-2002)	Jocelyn Brown	59	4
51	*DANCE LITTLE SISTER* (Columbia 38-08023)	Terrence Trent D'Arby	43	16
53	*TURN ON (THE BEAT BOX)* (Columbia 38-8107)	Earth, Wind & Fire	45	7
54	*SAY YOU WILL* (Elektra 7-69373)	Starpoint	46	10
55	*SKIN I'M IN* (Atlanta Artists 872314-7)	Cameo	70	2
56	*I CAN'T WAIT* (Columbia 38-08014)	Deniece Williams	47	17
57	*I DON'T WANT TO BE ALONE* (Motown 1949)	Georgio	66	4
58	*BRAND NEW FUNK* (Jive 1147/RCA)	D. J. Jazzy Jeff	68	4
59	*PUMP IT UP* (Capitol 44266)	M.C. Hammer	63	6
60	*YOU'RE NOT MY KIND OF GIRL* (MCA 53405)	New Edition	48	16
61	*TWICE THE LOVE* (Warner Bros. 7-27658)	Geroge Benson	72	4
62	*THIS TIME* (Arista AS1-9772)	Kiara	53	6
63	*IN DEBT TO YOU* (Wing 887-842-7/PolyGram)	Channel 2	71	5
64	*KILLING ME SOFTLY* (Warner Bros. 7-27772)	Al B. Sure!	74	3
65	*LOVE EDUCATION* (Atlanta Artists 872050-7)	Ca$hflow	73	3
66	*I'M GONNA GET YOU SUCKA* (Arista AS1-9788)	Gap Band	75	2
67	*YOU GOT IT (THE RIGHT STUFF)* (Columbia 38-08092)	New Kids On The Block	78	3
68	*TEDDY'S JAM* (MCA 53462)	GUY	76	2
69	*BEING IN LOVE AIN'T EASY* (Epic 34-08521)	Sweet Obsession	79	2
70	*SOMEONE'S IN LOVE* (RCA 8711-7-R)	Five Star	54	10
71	*MY GIRLY* (MCA MCA-53337)	Ready For The World	56	17
72	*LOVE AND KISSES* (Capitol 44265)	Melba Moore	80	3
73	*ONE THING LED TO ANOTHER* (Columbia 38-08510)	Johnny Kemp	81	3
74	*WILD THING* (Delicious Vinyl 102)	Tone Loc	82	2
75	*JUST BECAUSE* (Elektra 7-69327)	Anita Baker	DEBUT	
76	*MARY HAD A LITTLE JAM* (Blip Blop/Slam 45-002)	Blast Zone	58	10
77	*THIS IS AS GOOD AS IT GETS* (Columbia 38-08507)	Deniece Williams	83	3
78	*SNAKE IN THE GRASS* (Solar D1-72564)	Midnight Star	84	2
79	*MY EYES DON'T CRY* (Motown MOT-1946)	Stevie Wonder	60	14
80	*MY PEROGATIVE* (MCA MCA-53383)	Bobby Brown	61	18
81	*BACK ON HOLIDAY* (EMI B-50152)	Robbie Nevil	BEBUT	
82	*SILHOUTTE* (Arista AS1-9751)	Kenny G	62	9
83	*THE SPIRIT OF LOVE* (Track 58831-7)	Average White Band	DEBUT	
84	*STILL IN LOVE* (Atlantic 7-88974)	Troop	DEBUT	
85	*LOVE IS RISING* Future 105)	Shock-A-Ra	90	2
86	*WHAT BECOMES OF A BROKEN HEART* (EMI B-50169)	R.J.'s Latest Arrival	DEBUT	
87	*WHERE DID YOU GET THAT BODY...BABY?* (EMI 50155)	Ray, Goodman & Brown	92	2
88	*ROUND AND ROUND* (MCA MCA-53422)	GUY	64	14
89	*I LIKE IT LIKE THAT* (WTG 31-08025)	Michael Rodgers	67	4
90	*TEENAGE LOVE* (Def Jam/Columbia 38-08105)	Slick Rick	DEBUT	
91	*I'M YOUR PUSHER* (Sire/Warner Bros. 7-27768)	ICE – T	69	10
92	*THE CLUB* (Aegis Records ZS 408517)	Marcus Lewis	DEBUT	
93	*SO HARD TO LET GO* (EMI P-B-50160)	Najee	85	8
94	*THE WAY YOU LOVE ME* (Warner Bros 7-27773)	Karyn White	77	19
95	*I WISH U HEAVEN* (Paisley Park/Warner Bros. 7-27745)	Prince	87	1
96	*POSSE ON BROADWAY* (Nastymix 76974)	Sir Mix-a-Lot	88	6
97	*ONE MOMENT IN TIME* (Arista AS1-9743)	Whitney Houston	89	16
98	*NIGHT OF THE LIVING BASEHEADS* (Def Jam/Columbia 38-08072)	Public Enemy	91	6
99	*MIDNIGHT DREAM* (Verve/Forecast 837 034)	Robert Irving III	93	6
100	*GET HERE* (A&M 1233)	Brenda Russell	94	13

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		LW	WOC
1	GIVING YOU THE BEST THAT I GOT Anita Baker (Elektra 60827)	1	8
2	ANY LOVE Luther Vandross (Epic 44308)	2	10
3	KARYN WHITE KARYN WHITE (Warner Bros.25637)	3	13
4	DON'T BE CRUEL (P) Bobby Brown (MCA 42185)	4	23
5	IT TAKES TWO ROB BASE & DJ EASY ROCK (Profile 1267)	5	12
6	DON'T LET LOVE SLIP AWAY Freddie Jackson (Capitol 48987) (G)	7	20
7	MESSAGE FROM THE BOYS THE BOYS (Motown 6260)	10	8
8	ME, MYSELF & I Cheryl "Pepsi" Riley (Columbia FC 44409)	8	11
9	POWER ICE – T (Sire 25765)	6	12
10	MACHISMO Cameo (Atlanta Artist 886 002)	9	8
11	SILHOUTTE Kenny G (Arista 8457)	11	9
12	HEART BREAK (P) New Edition (MCA 42207)	12	23
13	JUST COOLIN' LEVERT (Atlantic 81926)	14	5
14	MIDNIGHT STAR (Solar/Capitol 72564)	13	9
15	GUY GUY (MCA 42176)	16	23
16	2 HYPE KID 'N PLAY (Select 21628)	18	5
17	EAZY DUZ IT Eazy-E (Priority 57100)	21	5
18	A SALT WITH A DEADLY PEPA Salt-N-Pepa (Next Plateau PL 1011)	17	19
19	SWASS Sir Mix-A-Lot (Nasty Mix 70123)	19	16
20	IN EFFECT MODE (P) Al B. Sure (Warner Bros. 25662-1)	15	32
21	LET'S GET IT STARTED M.C. Hammer (Capitol 90924)	23	7
22	MORE THAN FRIENDS Jonathan Butler (Jive 1136)	22	8
23	MAKE IT LAST (P) Keith Sweat (Elektra 60763)	20	48
24	AFFAIR Cherrelle (Tabu 44148)	27	5
25	CONSCIOUS PARTY Ziggy Marley (Virgin 90878)	28	9
26	IT TAKES A NATION Public Enemy (Def Jam BFW 44303)	24	23
27	2ND WAVE Surface (Columbia 44284)	30	7
28	RUFF & READY RFTW (MCA 42198)	25	11
29	OASIS Roberta Flack (Atlantic 81916)	37	5
30	LONG LIVE THE KANE Big Daddy Kane (Cold Chillin'/Warner Bros 25731)	26	23
31	IN CONTROL VOLUME 1 MARLEY MARL (Cold Chillin' 25783)	29	13
32	STRICTLY BUSINESS E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	31	28
33	MOVE SOMETHIN' 2 Live Crew (Luke Skywalker XR101)	32	32
34	SIMPLE PLEASURES (P) Bobby McFerrin (EMI-Manhattan 48059)	33	17
35	VESTA 4 U VESTA (A&M 5223)	43	6
36	THE LOVER IN ME Sheena Easton (MCA 42249)	48	4
37	ME AND JOE Rodney O & Joe (Egyptian Empire 00777)	45	4
38	GIRLS I GOT 'EM LOCKED Super Lover Cee (Elektra 60807)	36	7
39	WHO? Tonyl Tonll Tone'l (Wing/PolyGram 422 835 549-1	38	33
40	JOY (G) Teddy Pendergrass (Elektra 60775)	34	32
41	STRONGER THAN PRIDE (P) Sade (Epic OE 44210)	42	30
42	TODAY Today (Motown 6261)	56	3
43	ONE LOVE-ONE DREAM Jeffrey Osborne (A&M SP 5205)	35	18
44	BY ALL MEANS (Island/Atlantic 90898)	40	21
45	INTUITION Angela Bofill (Capitol 48335)	47	4
46	C.K. Chaka Khan (Warner Bros. 25707)	64	2
47	HEART'S HORIZON Al Jarreau (Reprise 25778)	70	2
48	TO CHANGE AND/OR MAKE A DIFFERENCE KIARA (Arista 8533)	50	13
49	THE REAL ROXANNE The Real Roxanne (Select 21627)	63	2
50	TWICE THE LOVE GEORGE BENSON (Warner Bros. 25705)	39	13
51	THE REAL CHUCKEEBOO Loose Ends (MCA 42196)	41	23
52	THE RIGHT STUFF Vanessa Williams (Wing/PolyGram 835 694-1)	44	26
53	IT'S TEE TIME Sweet Tee (Profile 1269)	66	2
54	RESPECT Anquette (Luke Skywalker 103)	58	4
55	BERMUDA NIGHTS Gerald Albright (Atlantic 81919)	53	3
56	BAD (P/6) Michael Jackson (Epic 40600)	61	2
57	SWEET OBSESSION Sweet Obsession (Epic 44419)	52	6
58	AS GOOD AS IT GETS Deniece Williams (Columbia 44322)	59	7
59	HANGIN TOUGH New Kids On The Block (Columbia 40985)	62	6
60	BORN TO BE WILD M.C. Shan (Cold Chillin'/Warner Bros. 25797)	46	7
61	TROOP (Atlantic 81851)	49	24
62	CRITICAL BEAT DOWN ULTRAMAGNETIC MC'S (Next Plateau 1013)	DEBUT	
63	DESTINATION LOVE Rene Moore (Polydor/PolyGram 837 556)	68	2
64	MY GIFT TO YOU ALEXANDER O'NEAL (Tabu//E.P.A 45016)	DEBUT	
65	IN FULL GEAR STETSASONIC (Tommy Boy 1017)	51	22
66	COOLIN' IN CALI The 7A3 (Geffen 24209)	72	2
67	TELL IT TO MY HEART (G) Taylor Dayne (Arista 8529)	67	18
68	THE BEST OF EARTH, WIND & FIRE EARTH, WIND & FIRE (Columbia 45013)	DEBUT	
69	I WANNA HAVE FUN SAMANTHA FOX (Jive/RCA 1150)	DEBUT	
70	HEAVEN ON EARTH Donna Allen (Oceana 91028)	71	2
71	SUPERSONIC - (G) THE ALBUM J. J. FADD (Ruthless 90959)	54	22
72	LET THE HUSTLERS PLAY Steady B (Jive/RCA 1122)	55	7
73	HE'S THE DJ, I'M THE RAPPER (P) DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	57	35
74	CHARACTERS (P) Stevie Wonder (Motown 6248)	60	11
75	DAY BY DAY Najee (EMI-Manhattan 90069)	65	23

CASH BOX TOP RAP ALBUMS

			LW	WOC
1	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	1	9
2	POWER (Sire 25765)	Ice-T	2	10
3	EAZY DUZ IT (Priority 57100)	Eazy-E	7	3
4	A SALT WITH A DEADLY PEPA (Next Plateau PL 1011)	Salt-N-Pepa	3	19
5	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	4	11
6	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	5	22
7	2 HYPE (Select 21628)	Kid N' Play	DEBUT	
8	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	8	5
9	IN CONTROL, VOLUME 1 (Cold Chillin'/Warner Bros. 25783)	Marley Marl	9	7
10	LONG LIVE THE KANE (Cold Chillin'/Warner Bros 25731)	Big Daddy Kane	6	22

CASH BOX TOP RAP SINGLES

			LW	WOC
1	GET UP EVERYBODY (GET UP) (Next Plateau 50083)	Salt-N-Pepa	1	8
2	TALKIN' ALL THAT JAZZ (Tommy Boy 918)	Stetsasonic	3	8
3	I'M YOUR PUSHER (Sire/Warner 0-21026)	Ice – T	2	15
4	ON THE SMOOTH TIP (Profile 7230)	Sweet Tee	5	4
5	WILD THING/LOC'ED AFTER DARK (Delicious Vinyl DV 102)	TONE – LOC	6	5
6	POSSE ON BROADWAY (Nasty Mix IGU 76974)	Sir Mix-a-Lot	4	10
7	NIGHT OF THE LIVING BASEHEADS (Def Jam/Columbia 38-08072)	Public Enemy	9	6
8	GITTIN' FUNKY (Select 62319)	Kid N' Play	DEBUT	
9	GET ON THE DANCE FLOOR (Profile 7239)	Rob Base & D.J. E-Z	11	2
10	BRAND NEW FUNK (Jive/RCA 1147)	D.J. Jazzy Jeff & The Fresh Prince	12	2
11	CUT THAT ZERO (Reality/Danya/Fantasy 3107)	Doug E. Fresh & The Get Fresh Crew	10	6
12	PUMP ME UP (Capitol 44266)	M.C. Hammer.	DEBUT	
13	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	DEBUT	
14	DO WAH DIDDY (Luke Skywalker 106)	2 Live Crew	7	8
15	COOLIN' IN CALI (Geffen 7-27695)	The 7A3	8	4

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	DON'T ROCK THE BOAT MIDNIGHT STAR (Solar/Capitol V-71166)	1	9
2	I WANNA HAVE SOME FUN Samantha Fox (Jive/RCA 1155-1)	6	5
3	TUMBLIN' DOWN ZIGGY MARLEY & THE MELODY MAKERS (Virgin 0-96603)	3	8
4	JUST WANNA DANCE/ WEEKEND THE TODD PERRY PROJECT (Fresh/Sleeping Bag FRE-80125)	4	6
5	THE LOVER IN ME SHEENA EASTON (MCA 23904)	9	3
6	IF YOU FEEL IT DENISE LOPEZ (Vendetta VE-7013)	10	4
7	THE WAY YOU LOVE ME KARYN WHITE (Warner Bros. 0-21025)	2	9
8	I DON'T WANT TO BE YOUR LOVE DURANDURAN (Capitol V-15417)	8	7
9	GET UP EVERYBODY SALT-N-PEPA (Next Plateau NP50083)	19	3
10	THE ONLY WAY IS UP YAZZ AND THE PLASTIC POPULATION (Elektra 0-66732)	11	5
11	THE GREAT COMMANDMENT CAMOUFLAGE (Atlantic 0-86530)	16	6
12	DIAL MY HEART THE BOYS (Motown MOT-4621)	18	3
13	SPY IN THE HOUSE OF LOVE WAS (NOT WAS) (Chrysalis 4 V9 43262)	5	10
14	THANKS FOR MY CHILD CHERYL "PEPSI" RILEY (Columbia 44 07871)	17	4
15	I WANNA KNOW ALE (Vendetta VE-7003)	7	10
16	BREAK 4 LOVE RAZE (Columbia 44 07890)	14	12
17	WALKING AWAY INFORMATION SOCIETY (Tommy Boy TB-919)	DEBUT	
18	HIM OR ME TODAY (Motown MOT-4619)	28	2
19	SMOOTH CRIMINAL MICHAEL JACKSON (Epic 49 07895)	26	2
20	YOU MAKE ME WORK CAMEO (Atlantic Artists/PolyGram 870 587-1)	12	6
21	MY PREROGATIVE BOBBY BROWN (MCA 23888)	15	12
22	WILD THING TONE LOC (Delicious/Island DV 1002)	DEBUT	
23	TALKIN' ALL THAT JAZZ STETSASONIC (Tommy Boy TB 918)	21	4
24	SO MANY WAYS (DO IT PROPERLY PART II) THE BRAT PACK (Vendetta VE-7008)	24	7
25	TEARS RUN RINGS MARC ALMOND (Capitol V-15418)	27	2
26	HOT SPOT GIGGLES (Cutting/Atlantic 0-86528)	DEBUT	
27	POSSE ON BROADWAY Sir Mix-a-Lot (Nastymix IGU 76974)	22	4
28	OUT OF TIME NOEL (4TH & Broadway/Island 469)	13	9
29	DOCTORIN' THE TARDIS The Timelords (TVT 4020)	25	4
30	DOMINO DANCING PET SHOP BOYS (EMI V-56116)	30	7

WESTERN REGION

CHR

■ High Movers*

1. When I'm With You (Capitol) Sheriff
2. Straight Up (Virgin) Paula Abdul
3. Wild Thing (Delicious Vinyl) Tone Loc
4. Kiss (Polydor/PolyGram) Art Of Noise (featuring Tom Jones)
5. All This Time (MCA) Tiffany

■ Most Added**

1. Wild Thing (Delicious Vinyl) Tone Loc
2. Angel of Harlem (Island) U2
3. Wild Thing (Warner Bros.) Sam Kinison
4. You Got It (Columbia) New Kids
5. What I Am (Geffen) Edie Brickell & The New Bohemians

BLACK CONTEMPORARY

■ High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone
2. Don't Stop Your Love (Elektra) Keith Sweat
3. Can You Read My Lips (Orpheus/EMI) Z'Looke
4. She Won't Talk To Me (Epic) Luther Vandross
5. Dreamin' (Wing/PolyGram) Vanessa Williams

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. The Club (Aegus Records) Marcus Lewis
3. Back on Holiday (EMI) Robbie Nevil
4. Skin I'm In (Atlanta Artists/PolyGram) Cameo
5. Snake in the Grass (Solar/Capitol) Midnight Star

COUNTRY

■ High Movers*

1. Deeper than the Holler (Warner Bros.) Randy Travis
2. I Sang Dixie (Warner Bros.) Dwight Yokam
3. Highway Robbery (Capitol) Tanya Tucker
4. 'Til You Cry (RCA) Eddy Raven
5. Song of the South (RCA) Alabama

■ Most Added**

1. Honey I Dare You (Warner Bros.) Southern Pacific
2. I'm a One Woman Man (Epic) George Jones
3. Come As You Were (Capitol) T. Graham Brown
4. Bridges and Walls (MCA) Oak Ridge Boys
5. From the Word Go (Warner Bros.) Michael Martin Murphey

SOUTH CENTRAL REGION

CHR

■ High Movers*

1. When I'm With You (Capitol) Sheriff
2. The Way You Love Me (Warner Bros.) Karyn White
3. Angel of Harlem (Island) U2
4. What I Am (Geffen) Edie Brickell & The New BohemiansRobbie Nevil
5. Wild Thing (Delicious Vinyl) Tone Loc

■ Most Added**

1. Surrender to Me (Captio) Ann Wilson & Robin Zander
2. Angel of Harlem (Island) U2
3. She Wants to Dance With Me (RCA) Rick Astley
4. Dial My Heart (Motown) The Boys
5. I Wanna Be Loved (RCA) House of Lords

BLACK CONTEMPORARY

■ High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
2. Can You Read My Lips (Orpheus/EMI) Z'Looke
3. Don't Stop Your Love (Elektra) Keith Sweat
4. Pull Over (Atlantic) Levert
5. Superwoman (Warner Bros.) Karyn White

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Still in Love (Atlantic) Troop
3. Twice the Love (Warner Bros.) George Benson
4. The Club (Aegus Records) Marcus Lewis
5. Back on Holiday (EMI) Robbie Nevil

COUNTRY

■ High Movers*

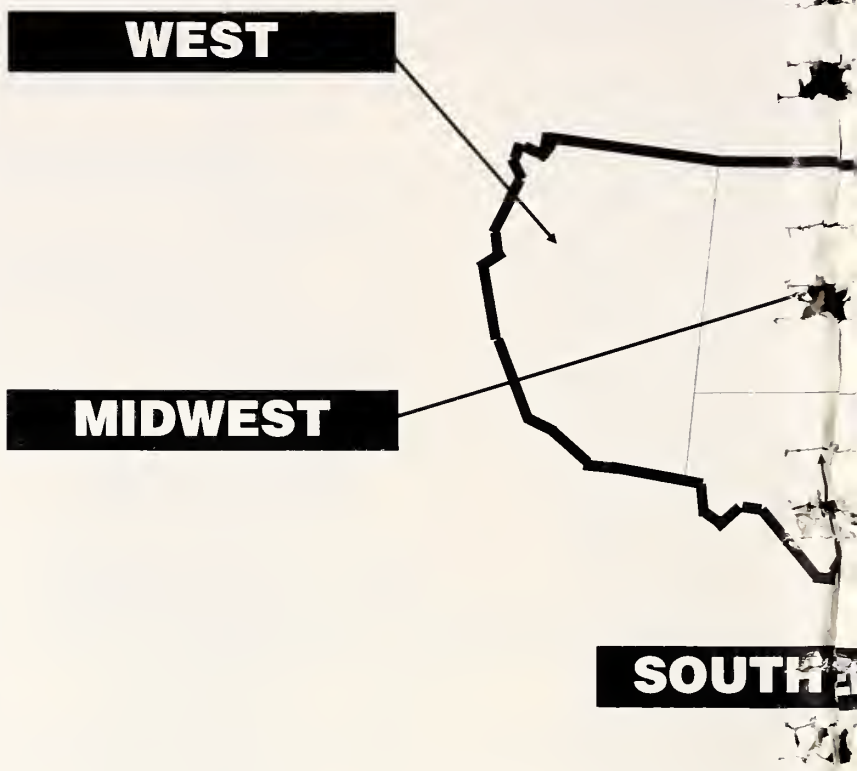
1. Deep than the Holler (Warner Bros.) Randy Travis
2. Song of the South (RCA) Alabama
3. Big Wheels in the Moonlight (Capitol) Dan Seals
4. Burnin' a Hole in My Heart (MCA) Skip Ewing
5. I Sang Dixie (Warner Bros.) Dwight Yokam

■ Most Added**

1. Come As You Were (Capitol) T. Graham Brown
2. Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
3. Honey I Dare You (Warner Bros.) Southern Pacific
4. Slow Passin' Time (Capitol) Anne Murray
5. Trainwreck of Emotion (RCA) Lorrie Morgan

CASH BOX R

REGIONAL COMPI
BASED ON CASH BO'S
*** Average Chart Move ner**
*****Mos t Ac**



MIDWESTERN REGION

CHR

■ High Movers*

1. Born to be My Baby (PolyGram) Bon Jovi
2. Holding On (Virgin) Steve Winwood
3. When the Children Cry (Atlantic) White Lion
4. When I'm With You (Capitol) Sheriff
5. Straight Up (Virgin) Paula Abdul

■ Most Added**

1. She Wants to Dance With Me (RCA) Rick Astley
2. Angel of Harlem (Island/Atlantic) U2
3. Wild Thing (Delicious Vinyl) Tone Loc
4. Superwoman (Warner Bros.) Karyn White
5. Surrender to Me (Capitol) Ann Wilson & Robin Zander

BLACK CONTEMPORARY

■ High Movers*

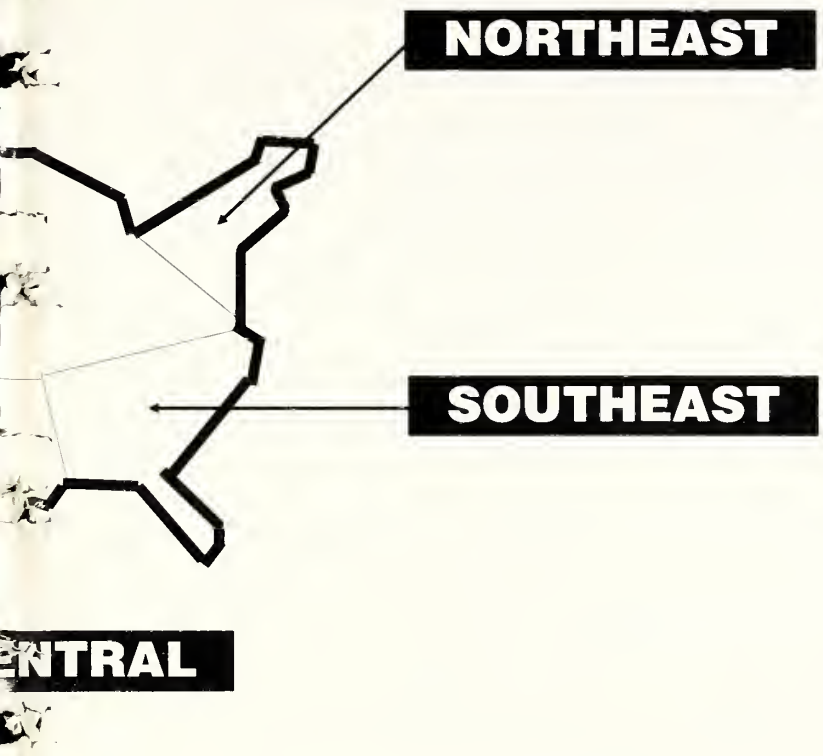
1. Can You Read My Lips (Orpheus/EMI) Z'Looke
2. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
3. Pull Over (Atlantic) Levert
4. Superwoman (Warner Bros.) Karyn White
5. Roni (MCA) Bobby Brown

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Snake in the Grass (Solar) Midnight Star
3. Back on Holiday (Capitol) Robbie Nevil
4. I'm Gonna Git You Sucka (Arista) The Gap Band
5. Open Sesame (RCA) The Dazz Band

DIO REPORT

N OF *HOT* SINGLES
EKLY RADIO RESEARCH
**** Number of Station Ads**
Nationally



COUNTRY

■ High Movers*

1. Highway Robbery (Capitol) Tanya Tucker
2. Song of the South (RCA) Alabama
3. Deeper than the Holler (Warner Bros.) Randy Travis
4. I Still Believe in You (MCA/Curb) Desert Rose Band
5. What I'd Say (RCA) Earl Thomas Conley

■ Most Added**

1. Heartbreak Hill (Reprise) Emmylou Harris
2. Trainwreck of Emotion (RCA) Lorrie Morgan
3. Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
4. New Fool at an Old Game (MCA) Reba McEntire
5. Honey I Dare You (Warner Bros.) Southern Pacific

NORTHEASTERN REGION

CHR

■ High Movers*

1. Two Hearts (Atlantic) Phil Collins
2. Armageddon It (Mercury/PolyGram) Def Leppard
3. Don't Rush Me (Arista) Taylor Dayne
4. The Way You Love Me (Warner Bros.) Karyn White
5. When the Children Cry (Atlantic) White Lion

■ Most Added**

1. All She Wants Is (Capitol) DuranDuran
2. More Than You Know (Columbia) Martika
3. Way Cool Jr. (Atlantic) Ratt
4. Surrender to Me (Capitol) Ann Wilson & Robin Zander
5. Dial My Heart (Motown) The Boys

BLACK CONTEMPORARY

■ High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
2. Take Me Where You Want To (Motown) Gerald Alston
3. Can You Read My Lips (Orpheus/EMI) Z'Looke
4. Superwoman (Warner Bros.) Karyn White
5. Roni (MCA) Bobby Brown

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Being in Love Ain't Easy (Epic) Sweet Obsession
3. Back on Holiday (Capitol) Robbie Nevil
4. I'm Gonna Git You Sucka (Arista) The Gap Band
5. You Got It (The Right Stuff) (Columbia) New Kids on the Block

COUNTRY

■ High Movers*

1. What I'd Say (RCA) Earl Thomas Conley
2. Song of the South (RCA) Alabama
3. I Still Believe in You (MCA/Curb) Desert Rose Band
4. Deeper than the Holler (Warner Bros.) Randy Travis
5. Highway Robbery (Capitol) Tanya Tucker

■ Most Added**

1. Don't You Ever Get Tired (of Hurting Me (RCA) Ronnie Milsap
2. Honey I Dare You (Warner Bros.) Southern Pacific
3. New Fool at an Old Game (MCA) Reba McEntire
4. Down the Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. Trainwreck of Emotion (RCA) Lorrie Morgan

SOUTHEASTERN REGION

CHR

■ High Movers*

1. Two Hearts (Atlantic) Phil Collins
2. Born to be My Baby (Mercury/PolyGram) Bon Jovi
3. Armageddon It (Mercury/PolyGram) Def Leppard
4. Holding On (Virgin) Steve Winwood
5. Put a Little Love in Your Heart (A&M) Annie Lennox & Al Green

■ Most Added**

1. Surrender to Me (Capitol) Ann Wilson & Robin Zander
2. All She Wants Is (Capitol) DuranDuran
3. More Than You Know (Columbia) Martika
4. Straight Up (Atlantic) Paula Abdul
5. What I Am (Geffen) Edie Brickell & The New Bohemians

BLACK CONTEMPORARY

■ High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
2. Can You Read My Lips (Orpheus/EMI) Z'Looke
3. Roni (MCA) Bobby Brown
4. Superwoman (Warner Bros.) Karyn White
5. Take Me Where You Want To (Motown) Gerald Alston

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Still in Love (Atlantic) Troop
3. Back on Holiday (Capitol) Robbie Nevil
4. I'm Gonna Git You Sucka (Arista) The Gap Band
5. Skin I'm In (Atlanta Artists/PolyGram) Cameo

COUNTRY

■ High Movers*

1. Son of the South (RCA) Alabama
2. Life As We Know It (Mercury) Kathy Mattea
3. What I'd Say (RCA) Earl Thomas Conley
4. Still Believe in You (MCA/Curb) Desert Rose Band
5. Highway Robbery (Capitol) Tanya Tucker

■ Most Added**

1. Don't You Ever Get Tired (of Hurting Me) (RCA) Ronnie Milsap
2. New Fool at an Old Game (MCA) Reba McEntire
3. Everytime I Get to Dreamin' (Curb) Josh Logan
4. Down the Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
5. Come as You Were (Capitol) T. Graham Brown

GUARANTEED NATIONAL HITS

CHR***

Surrender to Me
Ann Wilson & Robin Zander
(Capitol)

BLACK CONTEMPORARY***

Just Because
Anita Baker
(Elektra)

COUNTRY***

Don't You Ever Get Tired (of Hurting Me)
Ronnie Milsap
(RCA)

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

		LW	WOC
1	**GIVING YOU THE BEST THAT I GOT** (P/2) ANITA BAKER (Elektra 60827)WEA 8.98	1	8
2	**RATTLE AND HUM** U2 (Island 91003)WEA 14.98	2	9
3	**VOLUME ONE** TRAVELING WILBURYS (Wilbury/Warner Bros. 25796)WEA 9.98	5	7
4	**APPETITE FOR DESTRUCTION** (P/5) GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	3	69
5	**COCKTAIL** (P/2) Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	4	18
6	**NEW JERSEY** (P/3) BON JOVI (Mercury 836 345-1)POL	6	12
7	**DON'T BE CRUEL** (P) BOBBY BROWN (MCA 42185)MCA 8.98	7	24
8	**HYSTERIA** (P/8) DEF LEPPARD (Mercury 830 675-1)POL 9.98	9	71
9	**SILHOUETTE** (P) KENNY G (Arista AL-8457)RCA 9.98	8	10
10	**OPEN UP AND SAY...AHH!** (P/3) POISON (Enigma C1-48493)CAP 8.98	12	32
11	**GREEN** R.E.M. (Warner Bros. 25795)WEA 9.98	11	5
12	**TILL I LOVED YOU** BARBRA STREISAND (Columbia OC 40880)CBS	10	7
13	**LIVE DELICATE SOUND OF THUNDER** PINK FLOYD (Columbia PC2 44484)CBS	17	3
14	**ANY LOVE** LUTHER VANDROSS (Epic OE 44308)CBS	13	10
15	**FAITH** (P/6) GEORGE MICHAEL (Columbia OC 40867)CBS	14	57
16	**AMERICAN DREAM** CROSBY, STILLS, NASH & YOUNG (Atlantic 7 81888)WEA 9.98	22	4
17	**SHOOTING RUBBERBANDS AT THE STARS** EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	21	12
18	**REACH FOR THE SKY** RATT (Atlantic 81929-1)WEA 9.98	20	6
19	**TRACY CHAPMAN** (P/2) (Elektra 60774)WEA 8.98	15	36
20	**GREATEST HITS** JOURNEY (Columbia OC 44493)CBS	34	4
21	**LONG COLD WINTER** (P/2) CINDERELLA (Mercury 834 612-1)POL	16	23
22	**OU812** (P/2) VAN HALEN (Warner Bros.25732)WEA 9.98	18	28
23	**KICK** (P/3) INXS (Atlantic 81796-1)WEA 9.98	23	59
24	**G N' R LIES** GUNS N' ROSES (Geffen GHS 24198)WEA 8.98	78	2
25	**...AND JUSTICE FOR ALL** (P) METALLICA (Elektra 60812)WEA 9.98	19	14
26	**HEART BREAK** (P) NEW EDITION (MCA 42207)MCA 8.98	24	25
27	**WILD, WILD WEST** THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	25	15
28	**SMASHES, THRASHES & HITS** KISS (Mercury 836 427-1)POL	39	4
29	**ROLL WITH IT** (P/2) STEVE WINWOOD (Virgin 90946)WEA 9.98	29	25
30	**BEAST FROM THE EAST** DOKKEN (Elektra 60823)WEA 13.98	35	4
31	**IT TAKES TWO** (G) ROB BASE & D.J. E-Z ROCK (Profile PRO-1267)IND 8.98	27	13
32	**NO REST FOR THE WICKED** OZZY OSBOURNE (CBS OZ 44245)CBS	26	10
33	**GREATEST HITS** FLEETWOOD MAC (Warner Bros. 25801)WEA 9.98	53	3
34	**HOLD AN OLD FRIEND'S HAND** TIFFANY (MCA 6267)MCA 8.98	51	3
35	**TELL IT TO MY HEART** (P) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	30	49
36	**EVERYTHING** THE BANGLES (Columbia OC 44056)CBS	37	8
37	**BIG THING** DURANDURAN (Capitol C1-90958)CAP 8.98	28	8
38	**ALL THAT JAZZ** (G) BREATHE (Virgin/A&M SP 5163)RCA 8.98	40	29
39	**IN EFFECT MODE** (P) AL B. SURE! (Uptown/Warner Bros. 25662)WEA 8.98	32	33
40	**WINGER** (Atlantic 81867)WEA 8.98	38	12
41	**TALK IS CHEAP** KEITH RICHARDS (Virgin 90973)WEA 9.98	31	10
42	**A FRESH AIRE CHRISTMAS** (G) MANNHEIM STEAMROLLER (American Gramaphone AG 1988)IND 9.98	73	5
43	**KARYN WHITE** (Warner Bros. 25637)WEA 8.98	46	13
44	**INFORMATION SOCIETY** (Tammy Bay TBLP 25691)WEA 8.98	41	21
45	**POWER** (G) ICE-T (Sire 25765)WEA 8.98	36	13
46	**DREAMING #11** JOE SATRIANI (Relativity 88561-8265)IND 6.98	52	5
47	**MAKE IT LAST FOREVER** (P/2) KEITH SWEAT (Elektra 60763)WEA 8.98	48	54
48	**OUT OF ORDER** (G) ROD STEWART (Warner Bros. 25684)WEA 9.98	44	30
49	**TIME AND TIDE** (G) BASIA (Epic BFE 40767)CBS	43	28
50	**INTROSPECTIVE** PET SHOP BOYS (EMI-Manhattan E1-90868)CAP 8.98	42	8
51	**SIMPLE PLEASURES** (P) BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	33	37
52	**HAVE YOU SEEN ME LATELY?** SAM KINISON (Warner Bros. 25748)WEA 9.98	77	5
53	**19** (G) CHICAGO (Reprise 25714)WEA 9.98	56	24
54	**MACHISMO** CAMEO (Atlanta Artists/PalyGram 836 002-1)POL 8.98	45	8
55	**IMAGINE: JOHN LENNON** ORIGINAL MOTION PICTURE SOUNDTRACK (Capitol C1-90803)CAP 14.98	50	10
56	**DANGEROUS AGE** BAD COMPANY (Atlantic 7 81884-1)WEA 9.98	54	16
57	**BRITNY FOX** (Columbia BFC 44140)CBS	55	20
58	**EPONYMOUS** R.E.M. (I.R.S. 6262)MCA 8.98	49	10
59	**LABOUR OF LOVE** (P) UB40 (A&M 4980)RCA 8.98	47	16
60	**GUY** (G) GUY (MCA 42176)MCA 8.98	62	20
61	**EAZY-DUZ-IT** EAZY-E (Priority/Ruthless 4XL57100)IND 8.98	79	6
62	**SWASS** SIR MIX-A-LOT (NASTY MIX 70123)IND 8.98	64	13
63	**UP YOUR ALLEY** (G) JOAN JETT (Blackheart FZ 44146)CBS	59	31
64	**HEAVY NOVA** (P) ROBERT PALMER (EMI-Manhattan E1-48057)CAP 9.98	58	24
65	**DIRTY DANCING** (P/9) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	69	65
66	**NOTHING TO LOSE** EDDIE MONEY (Columbia OC 44302)CBS	57	10
67	**LAP OF LUXURY** (P) CHEAP TRICK (Epic OE 40922)CBS	61	34
68	**HE'S THE DJ, I'M THE RAPPER** (P/2) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	60	37
69	**BUSTER** ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81905)WEA 9.98	71	12
70	**JUST COOLIN'** LEVERT (Atlantic 81926)WEA 9.98	74	6
71	**HANGIN' TOUGH** (G) NEW KIDS ON THE BLOCK (Columbia FC 40985)CBS	66	17
72	**STRONGER THAN PRIDE** (P) SADE (Epic OE 44210)CBS	70	30
73	**A SALT WITH A DEADLY PEPA** SALT-N-PEPA (Next Plateau PL 1011)IND 8.98	65	20
74	**MESSAGES FROM THE BOYS** THE BOYS (Matawm MOT-6260)MCA 8.98	100	9
75	**MONEY FOR NOTHING** DIRE STRAITS (Warner Bros. 25794)WEA 9.98	68	7
76	**KYLIE** KYLIE MINOGUE (Geffen GHS 24195)WEA 8.98	76	21
77	**STAY AWAKE** VARIOUS ARTISTS (A&M SP 3918)RCA 8.98	81	8
78	**MIDNIGHT STAR** (Solar 72564)CAP 8.98	67	10
79	**LAND OF DREAMS** RANDY NEWMAN (Reprise 25773)WEA 8.98	63	11
80	**BAD** (P/6) MICHAEL JACKSON (Epic OE 40600)CBS	84	66
81	**AFFAIR** CHERRELLE (Tabu/Epic OZ 44148)CBS	88	6
82	**WHEN IN ROME** (Virgin 90994)WEA 8.98	80	13
83	**SHORT SHARP SHOCKED** MICHELE SHOCKED (Mercury 834 924 1)POL	82	13
84	**VIVID** LIVING COLOR (Epic BFE 44099)CBS	96	6
85	**REEL LIFE** BOY MEETS GIRL (RCA 8414-1-R)RCA 8.98	107	7
86	**BLOW MY FUSE** KIX (Atlantic 7 81877-1)WEA 8.98	72	12
87	**VIXEN** (EMI 46991)CAP 9.98	87	11
88	**WILL TO POWER** (Epic FE 40940)CBS	89	17
89	**PEEPSHOW** SIOUXSIE & THE BANSHEES (Geffen GHS 24205)WEA 8.98	75	14
90	**DON'T LET LOVE SLIP AWAY** (G) FREDDIE JACKSON (Capitol C1-48987)CAP 8.98	83	20
91	**IN MY TRIBE** (G) 10,000 MANIACS (Elektra 60738)WEA 8.98	86	47
92	**COPPERHEAD ROAD** STEVE EARLE (Uni Uni-7)MCA 8.98	98	8
93	**HEART'S HORIZON** AL JARREAU (Reprise 25778)WEA 9.98	105	4
94	**MANNHEIM STEAMROLLER CHRISTMAS** (P) MANNHEIM STEAMROLLER (American Grammaphone AG 1984)IND 9.98	124	2
95	**2 HYPE** KID 'N PLAY (Select SEL 21628)IND 8.98	102	5
96	**UB40** UB40 (A&M SP5213)RCA 8.98	85	19
97	**SEE THE LIGHT** THE JEFF HEALEY BAND (Arista AL 8553)RCA 8.98	103	8
98	**THE LOVER IN ME** SHEENA EASTON (MCA MCA42249)MCA 8.98	106	5
99	**SUPERSONIC-THE ALBUM** (G) J. J. FADD (Atco/Atlantic 90959)WEA 8.98	95	22
100	**BULLETBOYS** (Warner Bros. 25782)WEA 8.98	113	7

CASH BOX TOP ALBUMS/101 to 200

101	***EVERYTHING'S DIFFERENT NOW*** TIL TUESDAY (Epic OE 44041)CBS	101	6
102	***LET IT ROLL*** LITTLE FEAT (Warner Bros. 25750)WEA 9.98	90	19
103	***A VERY SPECIAL CHRISTMAS*** VARIOUS ARTISTS (A&M SP 3911)RCA 9.98	152	2
104	***I WANNA HAVE SOME FUN*** SAMANTHA FOX (RCA 1150-1-J)RCA 9.98	109	6
105	***LIVING YEARS*** MIKE & THE MECHANICS (Atlantic 81923-1)WEA 9.98	97	6
106	***MOVE SOMETHIN'*** (G) 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	91	32
107	***IT TAKES A NATION OF MILLIONS TO HOLD US BACK*** (G) PUBLIC ENEMY (Def Jam FC 44303)CBS	94	23
108	***FISHERMAN'S BLUES*** THE WATERBOYS (Chrysalis 41589)CBS	115	4
109	***MELISSA ETHERIDGE*** (Island 90875)WEA 8.98	114	14
110	***2ND WAVE*** SURFACE (Columbia FC 44284)CBS	110	8
111	***STATE OF EUPHORIA*** ANTHRAX (Megaforce/Island 91004)WEA 8.98	104	12
112	***WHAT UP, DOG?*** WAS (NOT WAS) (Chrysalis 41664)CBS	117	7
113	***DECEMBER*** GEORGE WINSTON (Windham Hill WH1025)RCA 9.98	128	3
114	***NEGOTIATIONS AND LOVE SONGS 1971-1986*** PAUL SIMON (Warner Bros. 25789)WEA 8.98	112	8
115	***A WINTER SOLSTICE II*** VARIOUS ARTISTS (Windham Hill WH1077)RCA 9.98	134	3
116	***MY GIFT TO YOU*** ALEXANDER O'NEAL (Tabu OZ 45016)CBS	137	4
117	***NOTHING'S SHOCKING*** JANE'S ADDICTION (Warner Bros. 25727)WEA 8.98	116	16
118	***CK*** CHAKA KHAN (Warner Bros. 25707)WEA 9.98	127	3
119	***SCROOGED*** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3921)RCA 9.98	148	3
120	***FOREVER YOUR GIRL*** PAULA ABDUL (Virgin 90943)WEA 8.98	130	4
121	***LOVING PROOF*** RICKY VAN SHELTON (Columbia FC 44221)CBS	111	11
122	***DIESEL AND DUST*** (P) MIDNIGHT OIL (Columbia BFC 40967)CBS	93	46
123	***SMALL WORLD*** (P) HUEY LEWIS AND THE NEWS (Chrysalis OV 41622)CBS	99	20
124	***RUFF 'N' READY*** READY FOR THE WORLD (MCA 42198)MCA 8.98	92	12
125	***THE BEST OF THE ART OF NOISE*** THE ART OF NOISE (Palydor/PolyGram 837 367-1)POL	145	3
126	***ROCK & ROLL STRATEGY*** THIRTY-EIGHT SPECIAL (A&M SP 5218)RCA 8.98	108	9
127	***ME, MYSELF AND I*** CHERYL "PEPSII" RILEY (Columbia 44409)CBS	123	9
128	***RADIO ONE*** THE JIMI HENDRIX EXPERIENCE (Rykadisc RCD 20078)IND 13.98	133	5
129	***THIS WOMAN*** K.T. OSLIN (RCA 8369-1)RCA 8.98	129	13
130	***CONSCIOUS PARTY*** (P) ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	122	36
131	***OASIS*** ROBERTA FLACK (Atlantic 81916)WEA 9.98	135	6
132	***LA PISTOLA Y EL CORAZON*** LOS LOBOS (Slash/Warner Bros. 25790)WEA 9.98	120	9
133	***THE JOSHUA TREE*** (P/5) U2 (Island/Atlantic 90581)WEA 9.98	126	91
134	***DON'T BE AFRAID OF THE DARK*** (G) THE ROBERT CRAY BAND (Hightone/Mercury 834 923-1)POL 8.98	119	18
135	***RAPTURE*** (P/4) ANITA BAKER (Elektra 9-60444)WEA 8.98	132	142
136	***LIFE'S TOO GOOD*** THE SUGARCUBES (Elektra 60801)WEA 8.98	131	28
137	***QUIET RIOT*** (Pasha/Epic OZ 40981)CBS	118	6
138	***ME & JOE*** RODNEY-O JOE COOLEY (Egyptian Empire DMSR-00777)IND 8.98	143	4
139	***GEMS*** AEROSMITH (Columbia FC 44487)CBS	141	4
140	***GRAB IT!*** L'TRIMM (Atlantic 81925)WEA 8.98	136	9
141	***BOINGO ALIVE*** OINGO BOINGO (MCA 2-8030)MCA 10.98	139	11
142	***SOUL SEARCHING*** GLENN FREY (MCA 6239)MCA 8.98	125	16
143	***REG STRIKES BACK*** (G) ELTON JOHN (MCA 6240)MCA 9.98	142	25
144	***LET'S GET IT STARTED*** M.C. HAMMER (Capitol C1-90924)CAP 8.98	146	9
145	***BLUE BELL KNOLL*** COCTEAU TWINS (Capitol C1-90892)CAP 9.98	121	11
146	***OUT OF THIS WORLD*** (G) EUROPE (Epic OE 44185)CBS	138	18
147	***OLD 8X10*** (P) RANDY TRAVIS (Warner Bros 25738)WEA 8.98	149	22
148	***UNION*** TONI CHILDS (A&M SP 5175)RCA 8.98	147	24
149	***STRICTLY BUSINESS*** (G) E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)IND 8.98	144	27
150	***PRIDE*** (P) WHITE LION (Atlantic 81768)WEA 8.98	164	59
151	***INTRODUCING THE HARDLINE ACCORDING TO*** (P/2) TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	140	62
152	***GIPSY KINGS*** (Elektra Musician 60845)WEA 9.98	170	2
153	***LET IT LOOSE*** (P/2) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	151	80
154	***MORE THAN FRIENDS*** JONATHAN BUTLER (Jive 1136-1-J)RCA 8.98	150	10
155	***LONG LIVE THE KANE*** BIG DADDY KANE (Cold Chillin' 25731)WEA 8.98	153	21
156	***MYSTERY OF BULGARIAN VOICES VOLUME II*** THE BULGARIAN FEMALE RADIO & T.V. CHOIR (Nonesuch/Explorer 79201)WEA 9.98	DEBUT	
157	***DAYDREAM NATION*** SONIC YOUTH (Enigma/Blast First 75403)CAP 12.98	157	7
158	***RUMBLE*** TOMMY CONWELL AND THE YOUNG RUMBLERS (Columbia FC 44186)CBS	160	17
159	***1988 SUMMER OLYMPICS ALBUM ONE MOMENT IN TIME*** (G) VARIOUS ARTISTS (Arista AL-8551)RCA 8.98	155	14
160	***TODAY*** (Motown MOT-6261)MCA 8.98	173	3
161	***A PLACE LIKE THIS*** ROBBIE NEVIL (EMI E1-48359)CAP 9.98	161	6
162	***A GRP CHRISTMAS COLLECTION*** VARIOUS ARTISTS (GRP GR-9574)MCA 8.98	DEBUT	
163	***GREATEST HITS COLLECTION*** BANANRAMA (London/PolyGram 828 127-1)POL	166	4
164	***IT'S TEE TIME*** SWEET TEE (Profile 1269,'ND 8.98	169	2
165	***PEOPLE*** HOTHOUSE FLOWERS (London/PolyGram 828 101-1)POL	167	16
166	***WHENEVER YOU NEED SOMEBODY*** (P) RICK ASTLEY (RCA 6822-1-R)RCA 8.98	158	48
167	***FEEL THE SHAKE*** JETBOY (MCA 42235)MCA 9.98	163	6
168	***CLOSE-UP*** DAVID SANBORN (Reprise 9-25715)WEA 9.98	156	24
169	***THE INNOCENTS*** ERASURE (Sire/Warner Bros. 25730)WEA 8.98	159	28
170	***ROCK THE HOUSE*** D.J. JAZZY JEFF & THE FRESH PRINCE (Jive 1026-1-J)RCA 8.98	178	2
171	***GREATEST HITS*** (G) THE JUDDS (Curb/RCA 8318-1-R)RCA 9.98	171	18
172	***THE BEST OF EARTH, WIND & FIRE VOL. II*** EARTH, WIND & FIRE (Columbia OC 45013)CBS	177	2
173	***TEENAGE LOVE*** SLICK RICK (Def Jam/Columbia 38-08105)CBS	DEBUT	
174	***PHANTOM OF THE OPERA*** (G) ORIGINAL LONDON CAST (Polydor 831273-1)POL	174	45
175	***ACT A FOOL*** KING TEE (Capitol C1-90544)CAP 8.98	179	3
176	***SURFING WITH THE ALIEN*** JOE SATRIANI (Relativity/Important 8193)IND 8.98	172	45
177	***THE REAL CHUCKEEBOO*** LOOSE ENDS (MCA 42196)MCA 8.98	175	21
178	***NOW AND ZEN*** (P) ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	154	42
179	***FOLLOW THE LEADER*** (G) ERIC B. & RAKIM (UNI UNI 3)MCA 8.98	162	20
180	***OUT OF THE BLUE*** (P/2) DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98	180	69
181	***OVER THE EDGE*** HURRICANE (Enigma 73320)CAP 8.98	165	18
182	***THE LAND OF RAPE AND HONEY*** MINISTRY (Sire 25799)WEA 8.98	176	9
183	***SWEET, DELICIOUS & MARVELOUS*** THE CALIFORNIA RAISINS (BUDDY MILES) (Priority 9755)IND 8.98	188	2
184	***SKINNY (THEY CAN'T GET ENOUGH)*** SKINNY BOYS (Jive 1139-1-J)RCA 8.98	DEBUT	
185	***RICHARD MARX*** (P/2) (Manhattan ST 53049)CAP 8.98	181	79
186	***BORN TO BE WILD*** M.C.SHAN (Cold Chillin'/Warner Bros. 25797)WEA 8.98	168	8
187	***MORE DIRTY DANCING*** (P/3) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98	191	41
188	***WILD STREAK*** (G) HANK WILLIAMS JR. (Curb/Warner Bros 9 25725-1)WEA 8.98	190	25
189	***BIRD*** ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 44299)CBS	189	9
190	***IF MY ANCESTORS COULD SEE ME NOW*** IVAN NEVILLE (Palydar/PalyGram 834 896-1)POL	DEBUT	
191	***BUENAS NOCHES FROM A LONELY ROOM*** DWIGHT YOAKAM (Reprise 25749)WEA 8.98	184	19
192	***SAVAGE AMUSEMENT*** (P) SCORPIONS (Mercury 832 963-1)POL 8.98	192	33
193	***LEGEND*** BOB MARLEY AND THE WAILERS (Island 90169)WEA 8.98	187	18
194	***IN GOD WE TRUST*** (G) STRYPER (Enigma D1-73317)CAP 8.98	186	24
195	***TRUTH AND SOUL*** FISHBONE (Columbia FC 40891)CBS	195	14
196	***AMNESIA*** RICHARD THOMPSON (Capitol C1-48845)CAP 8.98	182	10
197	***KEEPER OF THE SEVEN KEYS PART II*** HELLOWEEN (RCA 8529-1-R)RCA 8.98	185	10
198	***TROOP*** TROOP (Atlantic 81851)WEA 8.98	194	20
199	***MUSIC FOR THE MASSES*** DEPECHE MODE (Sire 25614-1)WEA 8.98	196	12
200	***IN THE SPIRIT OF THINGS*** KANSAS (MCA 6254)MCA 8.98	193	7

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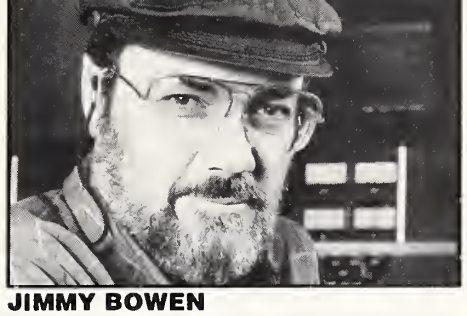
CASH BOX COUNTRY SINGLES

DECEMBER 24, 1988

			LW	WOC
1	*LOVE HELPS THOSE* (MTM B-72113)	Paul Overstreet	2	13
2	*HOLD ME* (RCA 8725-7)	K.T. Oslin	3	10
3	*WE MUST BE DOIN' SOMETHIN' RIGHT* (RCA 8716-7)	Eddie Rabbitt	4	12
4	*CHANGE OF HEART* (RCA/Curb 8715-7)	The Judds	6	10
5	*LONG SHOT* (RCA 8631-7)	Baillie And The Boys	8	13
6	*MAMA KNOWS* (Columbia 38-08042)	Shenandoah	7	13
7	*THE BLUE SIDE OF TOWN* (MCA 53418)	Patty Loveless	9	12
8	*SHE'S CRAZY FOR LEAVING* (Columbia 38-08080)	Rodney Crowell	11	10
9	*WHEN YOU SAY NOTHING AT ALL* (RCA 8637-7)	Keith Whitley	1	15
10	*ALL THE REASONS WHY* (Warner Bros. 7-27735)	Highway 101	12	9
11	*HOLD ON (A LITTLE LONGER)* (MCA 53419)	Steve Wariner	13	10
12	*LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART* (Mercury 870 687-7)	The Statler Brothers	14	10
13	*DEEPER THAN THE HOLLER* (Warner Bros. 7-27689)	Randy Travis	17	6
14	*A TENDER LIE* (RCA 8714-7)	Restless Heart	5	14
15	*EARLY IN THE MORNING AND LATE AT NIGHT* (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	18	7
16	*(IT'S ALWAYS GONNA BE) SOMEDAY* (MTM B-72116)	Holly Dunn	21	8
17	*BURNIN' A HOLE IN MY HEART* (MCA 53435)	Skip Ewing	22	8
18	*WHAT I'D SAY* (RCA 8717-7)	Earl Thomas Conley	23	7
19	*IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')* (MCA 53400)	George Strait	10	15
20	*I SANG DIXIE* (Warner Bros./Reprise 7-27715)	Dwight Yoakam	26	7
21	*BIG WHEELS IN THE MOONLIGHT* (Capitol B-44267)	Dan Seals	27	6
22	*SONG OF THE SOUTH* (RCA 8744-7)	Alabama	32	5
23	*OLD KIND OF LOVE* (Epic 34-08063)	Ricky Skaggs	24	11
24	*RIGAMAROLE* (MTM B-72115)	Schuyler, Knobloch and Bickhardt	25	9
25	*SHE REMINDED ME OF YOU* (Airborne ABS 10008)	Mickey Gilley	28	9
26	*SINCERELY* (Warner Bros. 7027686)	The Forester Sisters	29	7
27	*LIFE AS WE KNEW IT* (Mercury 872 082-7)	Kathy Mattea	31	7
28	*MY BABY'S GONE* (Capitol/Curb B-44218)	Sawyer Brown	15	13
29	*I KNOW HOW HE FEELS* (MCA 53402)	Reba McEntire	16	16
30	*BORDERLINE* (Epic 34-08082)	The Shooters	34	10
31	*I JUST CALLED TO SAY GOODBYE AGAIN* (Mercury 872 046-7)	Larry Boone	35	5
32	*DON'T WASTE IT ON THE BLUES* (Warner Bros. 7-27692)	Gene Watson	37	6
33	*YOU BABE* (Epic 34-08111)	Merle Haggard	36	6
34	*HIGHWAY ROBBERY* (Capitol B-44271)	Tanya Tucker	39	5
35	*I STILL BELIEVE IN YOU* (MCA/Curb 53454)	Desert Rose Band	38	4
36	*LOVE IS ON THE LINE* (16th Avenue B-70423)	Canyon	40	6
37	*RAININ' IN MY HEART* (RCA 8726-7)	Jo-El Sonnier	41	5
38	*'TIL YOU CRY* (RCA 8798-7)	Eddy Raven	42	3
39	*I GIVE YOU MUSIC* (Warner Bros. 7-27721)	The McCarters	19	11
40	*BRIDGES AND WALLS* (MCA 53460)	Oak Ridge Boys	44	4
41	*I FEEL FINE* (Columbia 38-08504)	Sweethearts of the Rodeo	48	4
42	*BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE)* (Atlantic America 7-99264)	Robin Lee	45	5
43	*MAKING LOVE TO DIXIE* (Tra-Star TSR 1222)	Heartland	46	7
44	*SPANISH EYES* (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	20	12
45	*I WISH I WAS STILL IN YOU DREAMS* (MCA 53456)	Conway Twitty	53	5
46	*I'D DO IT ALL OVER AGAIN* (Step One SOR 393)	Ray Price	50	6
47	*HONEY I DARE YOU* (Warner Bros. 7-27691)	Southern Pacific	56	3
48	*IT'S GONNA BE LOVE* (615 88-S-1016)	Mark Gray and Bobbi Lace	52	6
49	*GONE BUT NOT FORGOTTEN* (Curb CRB 10518)	Cee Cee Chapman and Sante Fe	54	5
50	*COME AS YOU WERE* (Capitol B-44273)	T. Graham Brown	59	3
51	*ROCKY ROAD* (Columbia 38-08099)	The O'Kanes	43	7
52	*EVERYTIME I GET TO DREAMIN'* (Curb CRB 10579)	Josh Logan	62	3
53	*I'M A ONE WOMAN MAN* (Epic 34-08509)	George Jones	60	3
54	*I WISH THAT I COULD FALL IN LOVE TODAY* (Capitol B-44220)	Barbara Mandrell	30	18
55	*YOU STILL DO* (Columbia 38-08119)	T.G. Sheppard	66	4
56	*DON'T YOU EVER GET TIRED (OF HURTING ME)* (RCA 8746-7)	Ronnie Milsap	DEBUT	
57	*SLOW PASSIN' TIME* (Capitol B-44272)	Anne Murray	70	3
58	*PAINT THE TOWN AND HANG THE MOON TONIGHT* (RCA 8747-7)	J.C. Crowley	61	7
59	*I'M IN LOVE AND HE'S IN DALLAS* (Capitol/Curb/ B-44269)	Marie Osmond	65	3
60	*I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU* (MCA/Curb 53471)	Lyle Lovett	69	2
61	*I'LL LEAVE THIS WORLD LOVING YOU* (Columbia 38-08022)	Ricky Van Shelton	33	16
62	*(TURN ME LOOSE AND) LET ME SWING* (Step One SOR 392)	The Swing Shift Band	47	8
63	*FROM THE WORD GO* (Warner Bros./Reprise 7-27668)	Michael Martin Murphey	DEBUT	
64	*HEARTBREAK HILL* (Warner Bros. 7-27635)	Emmylou Harris	DEBUT	
65	*CRY BABY, BABY CRY* (OL OLR-45-128)	Marcy Carr	74	3
66	*LOVE WILL WASH IT AWAY* (16th Avenue B-70422)	Randy VanWarmer	49	7
67	*ROLLER COASTER RUN* (RCA 8748-7)	Michael Johnson	DEBUT	
68	*WHEN KAREN COMES AROUND* (Capitol B-44249)	Mason Dixon	51	8
69	*NEW FOOL AT AN OLD GAME* (MCA 53473)	Reba McEntire	DEBUT	
70	*WHAT HE DOES BEST* (Mercury 872 220-7)	Lynn Anderson	76	2
71	*MY BABY LEFT ME* (Sowndwaves SW-4814)	Cerrito	72	4
72	*TRAINWRECK OF EMOTION* (RCA 8638-7)	Lorrie Morgan	DEBUT	
73	*CAN I JUST CALL YOU NOW AND THEN* (Step One SOR-395)	Billy Walker	81	2
74	*I'VE BEEN LOOKIN'* (Warner Bros. 7-27750)	Nitty Gritty Dirt Band	55	17
75	*IF I WERE YOU I'D FALL IN LOVE WITH ME* (Step One SOR 394)	Hank Thompson	83	2
76	*THE LOVE OF MY LIFE* (Cypress CYP-8525)	Dawn Schutt	77	4
77	*MEN WITH BROKEN HEARTS* (Killer K-114)	Charley Hager	79	4
78	*I CAN'T SAY NO* (D & T 003)	Teresa Kennedy	80	4
79	*CHISELED IN STONE* (Columbia 38-08003)	Vern Gosdin	57	17
80	*I'M GOIN' HOME* (New Dixie ND 0988-1)	Dave Dudley	85	3
81	*DOWN THE ROAD* (Mercury 872 036-7)	Charly McClain	84	2
82	*I'M POSITIVE I LOVE YOU* (LDR 101)	Roger Rone	89	2
83	*THE LETTER* (Master MR-07)	Michelle Lynn	90	2
84	*LET IT BURN* (Curb CRB 10516)	Jeff Chance	86	2
85	*I NEED SOMEBODY BAD* (Evergreen EV 1083)	Narvel Felts	DEBUT	
86	*YOU AND SATURDAY MORNING* (Sound Track ST-1105)	Dusty Martin	DEBUT	
87	*STARTING ALL OVER AGAIN* (SOA 003)	Razzy Bailey	DEBUT	
88	*WHERE WAS I* (Happy Man HM-818)	Ray Pack	91	3
89	*ROUND TRIP TICKET* (Playback 1316)	Jumpin' Boots	92	2
90	*LOVE IS GONNA LIVE HERE* (Hummingbird of Clover MC-110)	Keystone	DEBUT	
91	*DESPERATELY* (Capitol B-44216)	Don Williams	58	19
92	*LOVIN' YOU* (Home Town HT 101)	Bob & Marcy	95	2
93	*ME, MYSELF AND I* (GBS 778)	Debbie Dukes	96	2
94	*THAT OLD WHEEL* (Mercury 870 688-7)	Johnny Cash (with Hank Williams, Jr.)	63	11
95	*REBELS WITHOUT A CLUE* (MCA/Curb 53399)	The Bellamy Brothers	64	17
96	*TONIGHT IN AMERICA* (Mercury 872 054-7)	David Lynn Jones	67	6
97	*NATURAL THING* (Lynn Music LM-8-13)	Rick Arnold	71	6
98	*SAY THE PART ABOUT I LOVE YOU* (Sing Me SM-37)	Lorie Ann	73	5
99	*MY HEART PLAYED OUT* (A.M.I. 1953)	Rich Chaney	75	6
100	*HOLD YOUR FIRE* (Wolf Dog WDI 21-4)	Ross Lewis	82	4

COUNTRY MUSIC



JIMMY BOWEN

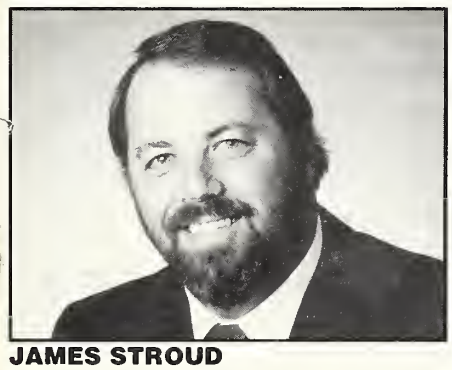
NASHVILLE NEWS

Jimmy Bowen

Universal Announces Roster... Nashville's newest local label, Universal Records, plans to join the "big four" if President Jimmy Bowen has any say in the matter. And with the stellar roster already signed, the MCA-backed label will be tough competition in coming months.

Bowen said he chose Universal's incoming artists that had all their "faculties about them" ...and, indeed, many on the roster are time-proven favorites with the country music listeners.

Artists such as the **Nitty Gritty Dirt Band, Larry Gatlin & The Gatlin Brothers, Lacy J. Dalton, Eddy Raven, Eddie Rabbitt** and **Carl Perkins** have all inked with Universal, with **The Judds** to sign on as soon as their RCA Records' commitment is fulfilled.



JAMES STROUD

The label is fully supported by MCA Records, Inc. with Bowen moving from president of MCA/Nashville to the helm of Universal. Bowen said he will still produce acts on the MCA/Nashville roster, such as **Reba McEntire, George Strait, Steve Wariner** and the **Oak Ridge Boys**, if they so desire.

The new label will have its own A&R and promotion staffs, headed by **James Stroud** and **Bill Catino** respectively. Distribution, marketing and administration services will be provided by MCA/Nashville. Bowen plans for the label to form its own publishing wing by next year.

Bowen stressed that for Universal's newer and lesser-known artists, the focus will be on their development as singers and musicians. Other artists signed with the label include **Joe Barnhill, Jr., Joni Harms, Scott McQuaig, Roger Whittaker** and **Tim Malchak**. The roster for Universal's Master Series includes **Images, Larry Knechtel, Preston Reed** and **Sojiro**.

The first LP released by the label will be Lacy J. Dalton's *Survivor,* expected to ship in mid-January. Other album projects will follow in the spring of '89.

Stark Buys MTM Music Group... Howard Stark, former president of the MTM Music group, has purchased MTM Records, Lawyer's Daughter Music (BMI), Uncle Artie Music (ASCAP) and Blu-Pal Music (SESAC) from the MTM Music Group.

The announcement ended speculation regarding the fate of Nashville's largest independent record label and publishing company, which will become the Stark Entertainment Group.

"Having done business in Nashville with a great deal of success and having worked with so many fine people, I feel that this is not the end of something, but rather, just the beginning of what I hope will be an immensely successful venture for all involved," said Stark. "Our artist and writers have reached what we think is a significant plateau in the first four years of MTM's existance, and we plan to continue building from the solid foundation that has been established."

Explaining the reason for the sale, MTM Enterprises' Vice President **Tom Palmieri** said, "Our priorities are not in music publishing and the record industry. We feel that the MTM Music Group is poised for success, and we're excited that Howard Stark could take over the reins."

The MTM Music Group was launched in 1985 and was responisble for breaking such acts as **Holly Dunn, Paul Overstreet, SKB, Judy Rodman, The Girls Next Door** and **Becky Hobbs**. Current MTM staff writers include **Radney Foster, Bill Lloyd, Hugh Prestwood, Becky Hobbs, Larry Boone, Holly Dunn, Judy Rodman** and **Paul Harrison**. This month the hit songs in the catalogs are "The Sound Of Goodby", "The Moon Is Still Over Her Shoulder", "She Thinks She'll Marry", "Crazy Over You", "What Do You Want From Me This Time", "Slow Boat To China", "You Can't Stop Love", "Don't Give Candy To A Stranger", "Strong Enough To Bend", "Baby's Got A New Baby", "(It's Always Gonna Be) Someday", "Jones On The Jukebox", "Love Someone Like

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		LW	WOC
1	**LOVING PROOF** RICKY VAN SHELTON (Columbia FC 44221)	1	12
2	**THIS WOMAN** K.T. OSLIN (RCA 8369-1)	2	14
3	**OLD 8 x 10** (P) RANDY TRAVIS (Warner Bros. 25738-1)	3	21
4	**BUENAS NOCHES FROM A LONELY ROOM** DWIGHT YOAKAM (Warner Bros./Reprise 25749-1)	4	18
5	**WHAT A WONDERFUL WORLD** WILLIE NELSON (Columbia FC 44331)	9	11
6	**REBA** REBA McENTIRE (MCA 42134)	7	32
7	**WILD STREAK** (G) HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	5	24
8	**GREATEST HITS** (G) THE JUDDS (RCA/Curb 8318-1)	8	17
9	**BIG DREAMS IN A SMALL TOWN** RESTLESS HEART (RCA 8317-1)	6	17
10	**IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')** (G) GEORGE STRAIT (MCA 42114)	10	41
11	**101 2** HIGHWAY 101 (Warner Bros. 25742-1)	13	17
12	**STRONG ENOUGH TO BEND** TANYA TUCKER (Capitol C1-48865)	14	17
13	**RAGE ON** DAN SEALS (Capitol 46976-1)	11	21
14	**KING'S RECORD SHOP** ROSANNE CASH (Columbia FC 40777)	15	74
15	**DIAMONDS AND DIRT** RODNEY CROWELL (Columbia FC 44076)	16	34
16	**HOMESICK HEROES** THE CHARLIE DANIELS BAND (Epic FE 44324)	17	10
17	**MONONGAHELA** THE OAK RIDGE BOYS (MCA 42205)	12	14
18	**CHISELED IN STONE** VERN GOSDIN (Columbia FC 40982)	19	46
19	**UNTASTED HONEY** KATHY MATTEA (Mercury 832 793-1)	20	59
20	**COME AS YOU WERE** T. GRAHAM BROWN (Capitol CI-48621)	21	13
21	**THE STATLERS GREATEST HITS** THE STATLER BROTHERS (Mercury 834 626-1)	28	7
22	**THE ROYAL TREATMENT** BILLY JOE ROYAL (Atlantic America 90658-1)	18	56
23	**WILD EYED DREAM** (G) RICKY VAN SHELTON (Columbia FC 40602)	25	91
24	**ALWAYS AND FOREVER** RANDY TRAVIS (P/3) (Warner Bros. 25568-1)	24	83
25	**ONE TIME, ONE NIGHT** SWEETHEARTS OF THE RODEO (Columbia FC 40614)	22	31
26	**COPPERHEAD ROAD** STEVE EARLE (UNI-7)	35	4
27	**AS I AM** ANNE MURRAY (Capitol C1-48764)	23	8
28	**SHADOWLAND** K.D. LANG (Sire 1-25724)	27	31
29	**ALABAMA LIVE** (G) ALABAMA (RCA 6825-1)	29	26
30	**THE COAST OF COLORADO** SKIP EWING (MCA 42128)	31	15
31	**GREATEST HITS, VOLUME TWO** LEE GREENWOOD (MCA 42219)	26	9
32	**RUNNING** THE DESERT ROSE BAND (MCA/Curb 42169)	32	13
33	**I'LL BE YOUR JUKEBOX TONIGHT** BARBARA MANDRELL (Capitol C1-90416)	39	4
34	**80'S LADIES** (G) K.T. OSLIN (RCA 5924-1)	33	75
35	**HONKY TONK ANGEL** PATTY LOVELESS (MCA 42223)	34	9
36	**ONE FAIR SUMMER EVENING** NANCI GRIFFITH (MCA 42255)	37	3
37	**WIDE OPEN** SAWYER BROWN (Capitol/Curb C1-90417)	40	5
38	**ZUMA** SOUTHERN PACIFIC (Warner Bros. 35609-1)	30	24
39	**DON'T CLOSE YOUR EYES** Keith Whitley (RCA 6494-1)	38	26
40	**SINCERELY** THE FORESTER SISTERS (Warner Bros. 25746-1)	36	20
41	**WORKIN' BAND** THE NITTY GRITTY DIRT BAND (Warner Bros. 25722-1)	42	16
42	**WATER FROM THE WELLS OF HOME** JOHNNY CASH (Mercury 834 778-1)	43	3
43	**VIEW FROM THE HOUSE** KIM CARNES (MCA 42200)	45	16
44	**CHASING RAINBOWS** MICKEY GILLEY (Airborne AB 0103)	44	2
45	**STORMS OF LIFE** (P/2) RANDY TRAVIS (Warner Bros. 25436-1)	47	129
46	**I WANNA DANCE WITH YOU** EDDIE RABBITT (RCA 6373-1)	RE-ENTRY	
47	**GREATEST HITS, VOL.2** (P) GEORGE STRAIT (MCA 42035)	49	64
48	**REBELS WITHOUT A CLUE** THE BELLAMY BROTHERS (MCA/Curb 42224)	46	7
49	**ACROSS THE RIO GRANDE** HOLLY DUNN (MTM DI-71070)	41	22
50	**FULL CIRCLE** WAYLON JENNINGS (MCA 42222)	48	9

COUNTRY MUSIC'S THREE R'S—Three of country music's hottest sensations (from left) Randy Travis, Ricky Van Shelton and Rodney Crowell posed outside of Nashville's historic Ryman Auditorium last week for Vogue magazine photographer, George Lange. The session, which will result in a feature called "The Three R's Of Country Music" will appear in the March issue of Vogue. (Photo by Beth Gwinn)

COUNTRY MUSIC

ALBUM RELEASES

❑ **EDDIE ADCOCK & TALK OF THE TOWN** • **The Acoustic Collection** • **CMH (CMH-9039)** • **Producer: B. Troy**

A double LP set (showcasing 24 classic American songs) with a common acoustic thread, makes this project a delightful pleasure. There is bluegrass, of course, but there is much more as well. Try out the jazzy "Limehouse Blues" or the gospel "Peace in the Valley" or even the popish version if "Heartaches". Adcock, joined by Martha Adock and Missy Raines, are each stellar musicians **and** vocalists. They all work amazingly well together to bring cultural American music, rooted from the hills to the swamps, to listeners' ears. A fine display of artistry.

❑ **JOHN DENVER** • **Higher Ground** • **Windstar (D4-72850)** • **Producers: R. Nichols-J. Denver**

Denver provides a mostly instrospective collection of songs here (all but two of the 12 cuts are penned by him). There are several home grown country ditties ("Homegrown Tomatoes" and "Deal With The Ladies") but most tunes are social and love-related commentaries such as "Falling Leaves (The Refugees)", "All This Joy" and "Never A Doubt". "Country Girl In Paris", a winsome story of a Tennessee girl with a broken heart, was the first single released. Denver has lost none of his distinctive vocal ability and his songwriting is as pleasing as ever.

SINGLE RELEASES

■ OUT OF THE BOX

❑ **NITTY GRITTY DIRT BAND** — **Down That Road Tonight (3:07)** • **Warner Bros. (7-27679)** • **Jeffwho-ASCAP;Mopage/Warner-Elektra-Asylum/Moon And Stars/Screen Gems-EMI-BMI** • **J. Hanna-J. Leo-W. Waldman** • **Producer: J. Leo**

The Dirt Band's newest release has a hound-dog blues feel, complete with wailing harmonica, that'll turn any country listener's head. The girl here is being asked out on a country drive to make love in the moonlight • a romantic setting sure to woo any lady. Easy-going harmonies and spectacular musicianship are the reasons for this band's popularity, and this tune is no exception.

■ COUNTRY PICKS

❑ **WAYLON JENNINGS** • **Which Way Do I Go (Now That I'm Gone) (3:09)** • **MCA (53476)** • **Intersong/Hide-A-Bone-ASCAP** • **J. MacRae-S. Clark** • **Producers: J. Bowen-W. Jennings**

Jennings, who has undergone heart surgery at this writing, sure doesn't sound like a man about to quit on this release. An aching query as to which road he'll take now that he's left a heart-breaking woman.

❑ **BELLAMY BROTHERS** • **Big Love (3:18)** • **MCA/Curb (53478)** • **Bellamy Brothers-ASCAP** • **D. Bellamy** • **Producers: J. Bowen-J. Stroud**

The Bellamy's take a step away from their usual '80s Hippie tunes for this effusive ballad dedicated to that sometimes frightening kind of love, when you'll sacrifice anything for another's attentions. Lush production from Bowen and Stroud.

❑ **LEE GREENWOOD** • **Christmas To Christmas (Loving You) (3:17)** • **MCA (S45-17739)** • **Tree/BMI** • **R. Hellard-A. Rhody** • **Producer: J. Crutchfield**

Another seasonal tune we thought deserved special mention, Greenwood promises to spend every Christmas (and the time in-between) loving the woman of his dreams. A beautiful Yuletide ballad for the holidays.

PROGRAMMERS' PICK

❑ **ALABAMA** • **Song Of The South** • RCA (8744-7)

Programmers picked super band Alabama to lead the debuts this week. Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama's new tune include: WLKC, KWYZ, KVOX, WHTH, WCTY, KYKZ, KTEM and KRLC.

■ INDIE SPOTLIGHT

❑ **SAMMY SADLER** • **Tell It Like It Is (2:45)** • **Evergreen (EV-1088)** • **Conrad/Olrap-BMI** • **G. Davis-L. Diamond** • **Producer: J. Morris**

Sadler asks a sincere request of his girl in this '50s era remake. Could this song's longevity be possibly because of its quest for honesty in relationships? A perfect musical vehicle, it says so eloquently what men and women really want • truthful communication between the sexes. Sterling production from Johnny Morris highlights Sadler's adept vocal ability. A warm song to slow dance to during these wintery nights.

■ INDIE COUNTRY PICKS

❑ **TAMMY LUCAS** • **9,999,999 Tears** • **SOA (SOA-005)** • **Lowery-BMI** • **R. Bailey** • **Producer: R. Bailey**

Razzy Bailey finds a woman to produce and remake one of his all-time hits. Lucas takes the tune by storm, convincingly singing it'll take more than a bucketful of tears to wash this man out of her life.

❑ **MACK ABERNATHY** • **Different Situations (2:58)** • **CMI (CMI-1988-8)** • **Tex-Trek-BMI** • **M. Abernathy** • **Producer: V. Clay**

A railroad blusey tune with fancy guitar, harmonica and fiddle interludes to liven up the pace even more. A country boy laments his city girl's intolerable attitude.

❑ **JON WASHINGTON** • **Two Hearts (3:23)** • **Door Knob (DK88-315)** • **SBK Blackwood-BMI** • **K. Stegall-S. Harris** • **Producers: G. Morrow-D. Holiday**

The memory of an old girlfriend prompts a late night invitation to take a ride on memory lane. Washington's balladeer style translates into a convincing performance.

■ DARK HORSE CONSENSUS

❑ **ERNIE WELCH** • **Ramblin' Man** • Duck Tape (DT-020)

This revamped tune, which was produced by Johnny Sandlin, (formerly with the Allman Brothers), finds favor with the *Cash Box* radio panel this week. Stations giving Welch the Dark Horse Consensus include: KWRE, KBAM, WIXK, WOZI, WKML, KICE, WMOP and WKDY.

MAYPOP AND BMI CELEBRATE A NUMBER ONE!: Maypop Music Group writers Rick Bowles and Will Robinson were recently guests of honor at a party celebrating their #1 song "I Know How He Feels" by Reba McEntire. Pictured (from left) are Maypop's Kevin Lamb, Bowles, Robinson, BMI's Harry Warner and Maypop's Cliff Williamson. (Photo by Beth Gwinn)

MATTEA WELCOMES "THE WOLF": Mercury/PolyGram recording artist and recent CMA Award winner, Kathy Mattea, welcomes legendary Wolfman Jack with a taste of the music he will be playing on TNNR, a nationally syndicated radio service, beginning this month. Wolfman recently was signed to do "The Wolfman Jack Show", on TNNR, a new satellite-delivered radio program service.

■ HOT CUTS

1. **CHARLIE DANIELS BAND • "Uneasy Rider '88" • *Homesick Heroes* (Epic)**
2. **RICKY VAN SHELTON • "Hole In My Pocket" • *Loving Proof* (Columbia)**
3. **WAYLON JENNINGS • "You Put The Soul In The Song" • *Full Circle* (MCA)**
4. **RESTLESS HEART • "Jenny Come Back" • *Big Dreams In A Small Town* (RCA)**
5. **RICKY VAN SHELTON • "From A Jack To A King" • *Loving Proof* (Columbia)**
6. **NITTY GRITTY DIRT BAND • "Johnny O" • *Workin' Band* (Warner Bros.)**
7. **BUCK OWENS (duet with DWIGHT YOAKAM) • "Under Your Spell Again" • *Hot Dog* (Capitol)**
8. **K.T. OSLIN • "This Woman" • *This Woman* (RCA)**
9. **DWIGHT YOAKAM • "I Got You" • *Buenas Noches From A Lonely Room* (Warner Bros./Reprise)**
10. **HIGHWAY 101 • "Settin' Me Up" • *101 2* (Warner Bros.)**

NASHVILLE NOTE-ABLES

There Is One More Star In The Christmas Sky

Wink, Texas...sounds like a happy place, doesn't it?
Not today! Maybe, time will help.
But Wink, Texas has lost a favorite son.
The Wink Westerners...sounds like a happy band, doesn't it?
Not today! Maybe, time will help.
But, the Wink Westerners have lost their leading one.
Sun Records...sounds like a bright place doesn't it?
Not today! No, not today.
Another cloud rolls in to cover the Sun.
The Class of '55...sounds like a happy group, doesn't it?
Not today! Maybe, time will help.
But one more member has his final session done.
The world, without Roy Orbison...sounds like a sad place, doesn't it?

Joe Henderson

We have bid farewell to **Roy Orbison**, one of the truly great legends in our industry and, indeed, in the world. Now, we turn to the Holiday Season with melancholy hearts.

Nashville is a gala place during the Christmas Holidays. In recent years, the Opryland Hotel and Twitty City have become meccas for tourists from all over the nation. Both locations appear as fairylands of colored lights, ribbons, trees, flowers, holly and all the trimmings associated with the season. Unless one has seen these magnificent Christmas theme displays, there is no way to justly explain their beauty.

Too, Christmas and New Year's parties abound throughout the city...many among the music industry. Each year, there is a general feeling made up by individuals who take pride in the accomplishments of the past year and their enthusiasm for the coming year. In a business where heartache and broken dreams so often seem the rule, rather than the exception...eternal optimism forever prevails in the creative minds.

On the other hand, one has but to walk a short distance in any direction from Music Row to find other individuals "involved" in the music business who are never invited to the parties. They have sold their automobiles for survival money, so, they can't drive out to Opryland and/or Twitty City. And, while the celebrities of the music business play, these individuals pray...that one of those celebrities will record one of their songs, or publish one, or plug one, and change their whole lives! These are the struggling songwriters and artists who have yet to find the success most have sacrificed so much to achieve.

For these individuals, the Holiday Season will be long and lonely. There will be strolls up the December sidewalks of Music Row. The studios will be silent. Here and there, tiny trees with bright lights will peek out of small apartment windows at them. If they are fortunate enough to have the money, Christmas dinner will come from a restaurant, if they can find one open. But, these are creative minds, and optimism, though sometimes fragile, will prevail.

They know that January 3rd will awaken the music industry to new challenges. And, what makes this sometimes hectic and crazy world of country msuic exciting is the very real possibility that one of them...one of those not invited to any of the festivities this year...just may be the 'toast of the town' by next Christmas! It has happened many times and, yet, so few!

And, so each of us in the business of creating "the universal language" should pause and look at our individual situations during this blessed season. For some, it should be easy to give thanks and recognize from where the talent comes. For others, it will certainly seem more difficult. In either case, I will take the liberty to say..."The hopes and fears of all the years are met in Thee tonight!"

Merry Christmas to all!

Joe Henderson

COUNTRY INDIES

■ RISING STARS

P.J. ALLMAN

She travels up and down the East Coast, from Florida to Baltimore, on a regular basis. She is a popular country music entertainer and much in demand. However, P.J. Allman was in Nashville recently for a photo session, and we were happy to have her come by the *Cash Box* offices for a short interview.

Many of you readers may remember her name from her Kansa Records releases. The only two singles she released on that label both did well on the *Cash Box* charts. But, new and exciting things are happening for P.J. Allman. She has a new record deal with Playback Records, and it will be good to hear a brand new single just released by P.J. and Playback called "Genuine Love".

P.J. Allman is one of thirteen children. She grew up singing gospel music with her familiy in the church. "My real mother died when I was 18," says P.J. "That's when I moved out on my own (in Kansas City, Mo.) and found out that I could get paid for singing country music!"

P.J. is an accomplished bass player and drummer, in addition to her vocal prowess. She worked local weekend jobs and, then, appeared in Vegas for two years with a group called Fantasia. P.J. Allman then put her own group together...an all-girl trio called Chantilly which later recorded on the F & L Records label.

P.J. Allman also has eight songs "in the can" towards her new Playback album to be released in January or February. "We have two more songs to cut and we'll be ready to release it. I find that I have to work my recording sesssions around my road schedule, right now. However, next year, I'll be moving to California, Md. to take a 'house band' job in the Town Creek Marina club, there. I will still have the freedom to appear elsewhere, but it will give me a 'base' to work from."

Angie Hannah has been P.J.'s manager for four years. She is the one who convinced P.J. to become a solo performer after bing with different groups for so long. It looks like a very good move, from our point of view. P.J. Allman is definitely a rising star!

Joe Henderson

■ INDIE LP REVIEW

❑ **NEIL CACCI** •Rock-A-Billy Friends • Sunset (SLP-001-12S) – Producer: N.J. Cacciottolo

Imagine an album where the artist, a Grammy award nominee for "Best New Artist", the arranger, producer and songwriter of 10 out of 11 songs are one in the same. The talented Neil "Guitar Man" Cacci has successfully accomplished this incredible feat on his album *Rock-A-Billy Friends.* Combining the simplicity of an older style of music with the sophistication of the new, *Rock-A-Billy Friends* ranges from the joys of "Falling In Love" to the despair of loneliness in "Let's Reconsider". Hot cuts (which were nominated by NARAS for "Best Country Song") include "Part Time Love" "Rhonda Lee" and "Lonely Highway".

COUNTRY INDIES CHART

1	***Making Love To Dixie*** Heartland (Tra-Star)	1	7
2	***I'd Do It All Over Again*** Ray Price (Step One)	3	6
3	***It's Gonna Be Love*** Mark Gray & Bobbi Lace (615)	4	6
4	***Cry Baby, Baby Cry*** Marcy Carr (OL)	8	3
5	***My Baby Left Me*** Cerrito (Soundwaves)	6	5
6	***Can I Just Call You Now And Then*** Billy Walker (Step One)	14	2
7	***If I Were You I'd Fall In Love With Me*** Hank Thompson (Step One)	16	3
8	***The Love Of My Life*** Dawn Schutt (Cypress)	10	6
9	***Men With Broken Hearts*** Charley Hager (Killer)	12	4
10	***I Can't Say No*** Teresa Kennedy (D & T)	13	4
11	***I'm Goin' Home*** Dave Dudley (New Dixie)	17	5
12	***I'm Positive I Love You*** Roger Rone (LDR)	18	4
13	***The Letter*** Michelle Lynn (Master)	19	2
14	***(Turn Me Loose And) Let Me Swing*** The Swing Shift Band (Step One)	2	8
15	***I Need Somebody Bad*** Narvel Felts (Evergreen)	DEBUT	
16	***You And Saturday Morning*** Dusty Martin (Sound Track)	29	2
17	***Starting All Over Again*** Razzy Bailey (SOA)	28	3
18	***Where Was I*** Ray Pack (Happy Man)	20	5
19	***Round Trip Ticket*** Jumpin' Boots (Playback)	21	3
20	***Love Is Gonna Live Here*** Keystone (Hummingbird Of Clover)	DEBUT	
21	***Lovin' You*** Bob and Marcy (Home Town)	23	5
22	***Me, Myself And I*** Debbie Dukes (GBS)	24	4
23	***Natural Thing*** Rick Arnold (Lynn Music)	5	6
24	***Say The Part About I Love You*** Lorie Ann (Sing Me)	7	5
25	***My Heart Played Out*** Rich Chaney (AMI)	9	6
26	***Hold Your Fire*** Ross Lewis (Wolf Dog)	15	4
27	***Little Red Heart*** Day Johnston (GBS)	11	7
28	***The Fix*** April (Yellow Jacket)	27	4
29	***If I Were You*** Sandy Garwood (Bitter Creek)	26	4
30	***I'm Leaving The Leaving Up To You*** Jane Russell (Li'l Bill)	DEBUT	
31	***My Heart Won't Let You Go*** Jodi LaVern (L'il Bill)	31	5
32	***Lovelight*** The Family Band (Playback)	DEBUT	
33	***An Empty Glass*** Gary Stewart (Hightone)	34	3
34	***Golden Rings And Twisted Candles*** Terry (Allagash)	DEBUT	
35	***Why Can't I Drive You From My Mind*** Marilyn Ortlieb (Door Knob)	30	5
36	***Homemade Cookin'*** Coates Twins (Tentex)	37	2
37	***Wrong Train*** Judy Lindsay (Gypsy)	DEBUT	
38	***Fire In The Hole*** Bobby G. Rice (Door Knob)	22	6
39	***It's Too Early To Cry In My Beer*** Allen Karl (Sundial)	43	2
40	***Heart Dance*** Da-Kota (Nu-Kountry)	36	4
41	***Time For Lovin'*** David Rogers (GBS)	DEBUT	
42	***Not A Night Goes By*** Tim Malchak (Alpine)	25	13
43	***Come On Home*** Peggy Walker (Charta)	40	2
44	***Tell It Like It Is*** Sammy Sadler (Evergreen)	DEBUT	
45	***Midnight Lovers Express*** Reno Brothers (Step One)	32	7
46	***Mr. Junk Man*** Mike Goodwin (Jamie Jean)	33	5
47	***I Ain't Gonna Take This Layin' Down*** Debbie Rich (Door Knob)	35	7
48	***Sittin' At The Kitchen Table*** Justin Wright (Bear)	DEBUT	
49	***Why Don't You Spend The Night*** Al Shade & Jean Romaine (Gallery II)	38	3
50	***Wisdom Of A Fool*** Billie Jo Spears (GBS)	42	7

RAPPIN' WITH THE WRITERS

■ BRENTON ROBERTS:

Again, this week, we feature one of the promising newcomers in our Rappin' With The Writers interview. Brenton Roberts has been in Nashville barely a month, but this native of Adelaide, South Australia has more than enough talent and charisma to keep him here for a long, long time.

Brenton came to Nashville by way of Los Angeles, where he spent nearly a year after arriving from Australia. As Brenton puts it..."I finally decided to come to the 'home' of country music, and I'm here!" Brenton is presently looking for a writing and recording deal. With his determined attitude, he will find his deal.

Brenton was raised on "Australian country music." His mother's family had nine members. "We played all sorts of Aussie instruments," Brenton says with his disarming smile..."Some you wouldn't even recognize. We would gather and sing and play. It was great fun. From there, I began singing in boys' and mens' choirs. I would sing operatic in the group and country-rock at home.

"I signed with Powder Works Records in Australia. My first single, "A Man And A Woman", went to #8 over there, and it did very well in Scandinavia. That single got me signed to Big Time Records, a major label at home. But, they put me 'on hold' for too long a period. So, I finally decided to come to Nashville."

ON JAZZ

RE ISSUES I KNEW, FOUR—Recent jazz reissue survey: part four, over and out.

MCA—One can't exactly say that, when it comes to jazz reissues, Impulse! has earned its exclamation point. In fact, MCA has whiled away the hours conferring with the flowers, while RCA, Blue Note, Columbia and the other majors have glutted the market with reissues of every stripe. Up to now there have been a handful of Impulse! reissues and that's it: nothing at all, for example, from the massive, jazz-rich Decca vaults. According to **Ricky Schultz**, the neglect of Decca was due to his desire to get the best possible sound clean-up system for the pre-tape era recordings. Fair enough, he's turned to Sonic Solutions, and Decca reissues are due in '89. And why carp—MCA Jazz is still reeling from its recent staff reductions and they've recently released a spanking new batch of Impulse! reissues.

TOMMY'S TUNES: Tommy Flanagan kicked off the new "At the Piano" series at Mamaroneck, N.Y.'s Emelin Theatre. Here, with the pianist, are Emelin's Norman Kline (left) and NYNEX's Barry Abrams.

The gem of the lot, and one of those "musts-for-every-jazz-collection" albums, is **John Coltrane**'s titanic *Africa Brass*. Originally released in the early-'60s, with a second album (of alternate takes and one unissued song) issued in the mid-'70s, *Africa Brass* is the brilliantly incisive setting, by **Eric Dolphy**, of Coltrane's grandiose tenor in a warm large group context. It's a stunning album, and this package puts all the music together; the CD contains everything on one beautiful disc.

The rest of the package includes another Coltrane masterwork, **Duke Ellington** and **John Coltrane**; a pair of **McCoy Tyner** trio albums in one set, *Inception / Nights of Ballads and Blues*; **Sonny Rollins**' fantastically jaunty soundtrack album to *Alfie*; **Keith Jarrett**'s impressionistic *Treasure Island*; **Johnny Hartman**'s meltingly romantic *I Just Dropped By To Say Hello*; the snazzy *The Great Kai and J.J.*, Messrs. **Winding** and **Johnson**, their bebop trombones, and such sidemen as **Bill Evans, Roy Haynes** and **Paul Chambers**; and a sampler, *The Best of Impulse Volume II*. The sound on all of them, for sound fans, is superb.

Also from Impulse! comes seven CD-only sort-of reissues from the Dutch Timeless label. Sort-of because, while they've all been out here as imports, they've been pretty hard to come by. The eclectic mix consists of **Art Blakey**'s *Album of the Year* (the best Messengers album with **Wynton Marsalis**), the Grammy-winning (deservedly so) **Machito and His Salsa Big Band**, **Eddie Harris**'s **Eddie Who?** (never available stateside), ***Lionel Hampton*** *Live*, *Eastern Rebellion* featuring the *hard* hard bop of **Cedar Walton, George Coleman, Sam Jones** and **Billy Higgins**, **Dave Liebman**'s *If They Only Knew*, and underrated guitarist **Rodney Jones**' *When You Feel the Love*. Timeless' catalogue is enormous, filled with mainstream gems owner **Wim Wigt** has recorded over the past 10 years or so, and it's good to have some of them more readily available.

ATLANTIC—The centerpiece of Atlantic's latest reissues is a boxed set (three LPS/cassettes, two CDs) called *Great Moments in Jazz*, part of their 40th anniversary series. It's a pretty useless set, really, a quick run-through of the label's spotty jazz history, from Coltrane (John) to **Albright** (**Gerald**), illuminating little.

Better—much, much better—are the seven new Jazzlores, complete reissues of, for the most part, long out-of-print collector's items, most with extra tracks added on the CDs. They are the sassy **LaVern Baker** Sings *Bessie Smith* (great singing, great arrangements, great band), **Ornette Coleman**'s *The Art of the Improvisers* (a '70s issue of early Quartet outtakes, with two tracks issued only in Japan on the CD), **John Lewis**'s pithy '60 *The Wonderful World of Jazz* (from quartet to Third Stream large band, two extra CD tracks), the experimental (Third Stream again) '56 The **Teddy Charles** Tentet (with the CD offering, as well, a huge hunk of Charles' similar vintage *Word From Bird*; The **Jimmy Giuffre** 3 (**Jim Hall** and **Ralph Pena** are the other 2, with two unissued tracks on the CD), and the high-stepping, traditional **Paul Barbarin** and His New Orleans Jazz. A tasty bag of goods.

BLUE NOTE—Blue Note can only count a single real reissue in this survey—the Pacific Jazz *Konitz Meets Mulligan* (that's Lee and Gerry, of course)—but they've just issued a stack of items previously reissued on LP on CD: albums by **McCoy Tyner, Stanley Turrentine, the Three Sounds, Lonnie Smith, Horace Silver, Sam Rivers, Duke Pearson, Horace Parlan, Leo Parker, Lee Morgan, Hank Mobley, Blue Mitchell, Charlie Parker, Elvin Jones, Freddie Hubbard, Lou Donaldson** and **Donald Byrd**. That gives them the chance to clear their heads in anticipation of next year's hoopla over their 50th anniversary (it was January 6, 1939 when **Alfred Lion** recorded **Albert Ammons** and **Meade Lux Lewis** and began Blue Note). Look for special reissues, concerts, and who-knows-what-else to mark the year.

Lee Jeske

CASH BOX JAZZ ALBUMS

	Title, Artist, Label, Number. Distributor	LW	WOC
1	*SILHOUETTE* KENNY G (Arista AL-8457)	1	10
2	*BIRD* ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia FC 44299)	3	14
3	*SIMPLE PLEASURES* BOBBY MCFERRIN (EMI-Manhattan E1-48059)	2	37
4	*TALKIN'BOUT YOU* DIANE SCHUUR (GRP 9567)	4	15
5	*FESTIVAL* LEE RITENOUR (GRP 9570)	5	10
6	*DON'T TRY THIS AT HOME* MICHAEL BRECKER (MCA Impulse! 42229)	6	14
7	*FLASHPOINT* TOM SCOTT (GRP 9571)	8	8
8	*FLYING HOME* STANLEY JORDAN (EMI-Manhattan 48682)	7	12
9	*STREET DREAMS* LYLE MAYS (Geffen GHS 24204)	9	12
10	*TIME AND TIDE* BASIA (Epic BFE 40767/E.P.A.)	10	39
11	*THEN AND NOW* GROVER WASHINGTON JR. (Columbia OC 44256)	12	21
12	*LIVING IN PARADISE* FATTBURGER (Intima 7 73334)	11	9
13	*CLOSE-UP* DAVID SANBORN (Reprise 9 25715)	13	24
14	*IVORY COAST* BOB JAMES (Warner Bros. 25757)	14	18
15	*TEARS OF JOY* TUCK & PATTI (Windham Hill WH0111)	18	27
16	*PICK HITS LIVE* THE JOHN SCOFIELD BAND (Gramavision 18 8805-1)	16	7
17	*BIRD – THE ORIGINAL RECORDINGS OF CHARLIE PARKER* CHARLIE PARKER (Verve/PolyGram 837 832)	20	6
18	*ANGEL STREET* TONY WILLIAMS (Blue Note 48494)	19	8
19	*CROSS CURRENTS* ELIANE ELIAS (Blue Note 48785)	21	20
20	*IF THIS BASS COULD ONLY TALK* STANLEY CLARKE (Portrait/CBS 40923)	15	25
21	*TWICE THE LOVE* GEORGE BENSON (Warner Bros. 25705)	17	10
22	*HEART'S HORIZON* AL JARREAU (Reprise 25778)	32	2
23	*BLUE SKIES* CASSANDRA WILSON (JMT/Poly Gram 834 419)	28	4
24	*A GRP CHRISTMAS COLLECTION* VARIOUS ARTISTS (GRP GR 9574)	29	3
25	*BILLY'S BEST HITS* BILLY COBHAM (GRP GR 9575)	26	5
26	*MANGO TANGO* TOM GRANT (Gaia 13-9013)	30	3
27	*DARK INTERVALS* KEITH JARRETT (ECM 1379)	27	4
28	*LOOK WHAT I GOT* BETTY CARTER (Verve/PolyGram 835 661)	25	21
29	*LOVE IS IN FLIGHT* MARLENA SHAW (Verve/Polydor/PolyGram 837 312)	34	2
30	*BLUES FOR COLTRANE* A TRIBUTE TO JOHN COLTRANE (MCA Impulse! 42122)	23	13
31	*AUDIO VISUALSCAPES* JACK DEJOHNETTE'S SPECIAL EDITION (MCA Impulse! 8029)	22	16
32	*MICHEL CAMILO* MICHEL CAMILO (Portrait/CBS 44482)	31	6
33	*DAY BY DAY* NAJEE (EMI-Manhattan E1-90096)	24	23
34	*THE VERY BEST OF BIRD* CHARLIE PARKER (Savoy Jazz SJL 1208)	DEBUT	
35	*MORE THAN FRIENDS* JONATHAN BUTLER (Jive/RCA 1136-1)	33	7
36	*NEON NIGHTS* JIM HORN (Warner Bros. 25728)	35	6
37	*A TOUCH OF LIGHT* MARK EGAN (GRP GR 9572)	37	9
38	*VIRGIN BEAUTY* ORNETTE COLEMAN AND PRIME TIME (Portrait/CBS 44301)	38	22
39	*STATE OF THE ART* BOB FLORENCE (USA MUSIC GROUP 589)	36	5
40	*PARADISO* SKYWALK (Zebra/MCA 42204)	40	5

■ JAZZ FEATURE PICKS

❑ **DIFFERENT PERSPECTIVES • Robin Eubanks • JMT 834 424 • Producers: Stefan F. Winter, Robin Eubanks**

Eclectic, proto-bop date from a strong young trombonist in various settings, from trio (with bass and guitar) to a four-'bone stroll through "Walkin'."

❑ **SHADES OF BUD POWELL • Herb Robertson Brass Ensemble • JMT 834 420 • Producer: Stefan F. Winter**

Bud Powell tunes well-arranged by this forward-thinking trumpeter for two trumpets, trombone, french horn, tuba and drums. Odd idea pays off.

❑ **MINIATURE • JMT 834 423 • Producers: Miniature, Stefan F. Winter**

Miniature is Tim Berne (alto), Hank Roberts (cello) and Joey Baron (drums), an intuitive and adventurous trio at once pretty and gritty, melodic and raunchy.

❑ **BLUES BRED IN THE BONE • Ray Anderson • Gramavision 18-8813 • Producer: Ray Anderson**

Modern trombonist with deep roots in rich set (standards and originals) with strong band (John Scofield, Anthony Davis, Mark Dresser, Johnny Vidacovich).

❑ **A LONDON BRIDGE • Milt Jackson • Pablo 2310-932 • Producers: Ray Brown, Milt Jackson**

Jackson, Ray Brown, Monty Alexander and Mickey Roker in a live '82 that swings from its heels. They've got it, they flaunt it.

❑ **STORIES • Tom Harrell • Contemporary C-14043 • Producer: Bill Goodwin**

Harrell's trumpet is both fiery and tender in this everybody-stretch-out hard bop date. Bob Berg's tenor shares the front line, John Scofield guests.

❑ **HOLIDAY FOR SWING • Buddy DeFranco/Terry Gibbs • Contemporary C-14047 • Producer: Ralph Kaffel**

These bebop swingsters can be glib, but, oh, can they swing. Slickness absorbed somewhat by the fresh mix of tunes.

THE INDEPENDENT WAY

Indie Groove

PISTOL PACKIN' PLATTERS—Just when you thought there was no more **Sex Pistols** product in existence, along comes this gem from our new friends at Skyclad Records. *We Have Cum For Your Children* is a bits 'n' pieces document from the very early pistols, featuring bassist Glen Matlock and assembled by longtime Pistols sound engineer Dave Goodman. It includes live and studio tracks from mid '76 to the bitter end in '77. For their sociological import (if not their music), the Sex Pistols were the most significant rock band since the Beatles, so no serious collector can be without this stuff. (Skyclad continues to cement its reputation as a fun-loving, unpretentious indie. Their catalog includes the new **Sky Saxon** album, the swell new platter from **Imitation Life,** the first two **Teardrop Explodes** albums and something called *Time Bomb*, which is **the Fleshtones** and their various all-star spin-off bands.)

The Sex Pistols' new L.P. would make a thoughtful Christmas gift

SHOW TIME!—Relativity Records has signed a domestic licensing and distribution deal with First Night Records, England's leading theatrical soundtrack label. The first seven releases include British productions of *Cabaret, Kiss Me Kate, Blues in The Night* and *Mack and Mabel*, as well as *An Evening With Alan Jay Lerner* (featuring **Placido Dimingo), and the boffo compilation** *The Music of Andrew Lloyd Webber.* These come on the heels of their successful soundtrack album for *Les Miserables*. The whole package has been picked up for use on a TWA on-flight listening channel, so clearly Relativity has arrived in the big leagues. This is part of their ongoing diversification; what started as an import distributor now embraces a cool college-radio roster (**Scruffy the Cat**, the Creation Records catalog), heavy metal labels like Combat, Strategic and In Effect, and the aforementioned soundtracks.

EAZY-E DUZ IT—**Eazy-E**, on Priority Records, seems the next likely candidate for indie rap superstardom, joining such newly minted household names as **Salt-N-Pepa, E.P.M.D.** and **Rob Base and D.J. E-Z Rock**. He's got an album in the black Top 20 and the rap Top Ten, with a single that's rocketing. He's also the president of Ruthless Records and one of the meanest, funniest, most hardcore rappers around. If you can get past the fact that he seems to advocate shooting other people in the head, you might learn to love him. Word.

"SAY FELLA, COULD YOU PLAY ME A FEW BARS OF 'MELANCHOLY BABY'?"—Radio personality and working-class hero ***Studs Terkel*** *chats with pianist* ***Lincoln Mayorga*** *during a recent live broadcast from Chicago. Mayorga was promoting his new Sheffield Lab release,* Rhapsody in Russia: A Gershwin Celebration. *The recording was made In Moscow with Dimitri Kateyenko and the Moscow Philharmonic Orchestra.*

SILVER BELLS—Our Christmas pile gets higher and funnier all the time. Somewhere deep in the holiday bag is "Santa Got Picked Up For D.U.I" by **the Boys From Indiana**. It's on Jewel/Old Heritage Records of Cincinnati ... "Please Come Home For Christmas" b/w "Santa Claus Santa Claus" marks the return of R&B song stylist **Charles Brown**. Brown's material has been recorded by artists as diverse as **Muddy Waters, Bruce Springsteen** and **Elvis Presley** ("Merry Christmas Baby"). The A-side of this bluesy single was a cover hit for **the Eagles**, while the B-side was originally done by the great **Louis Jordan**. This is the debut for roots-conscious Charlena Records of Hollywood, whose motto is "the original is the greatest." ... And finally there's the cassette-only release of "Christmas in Jail," by a group of L.A. slob-rockers with a solid-gold pop sense, **the Mutts**. If you know these guys, you know that the title of the song is potentially prophetic. Let's hope *you* fare better.

God bless you, one and all

Joe Williams

Recent Releases

BAD RELIGION • *Suffer* • Epitaph

Veterans of the L.A. punk scene, Bad Religion has returned to the straight-ahead speedcore sound of the early '80s. This is no nostaigia trip, however; Greg Gaffin's clear, exquisite vocals, cut-above lyrics and hooky songcraft make this one of the best rock & roll records of the year. The band also features guitarist Greg Hetson of the Circle Jerks. Recommended to anyone who understood the virtues of punk in the first place•and I know you're out there.

POI DOG PONDERING • *Poi Dog Pondering* • Texas Hotel

An utterly engaging debut from a multi-instrumental, pan-ethnic combo who comes to us from sunny Hawaii by way of Austin, Tex. Their hearty stew of offbeat acoustic instrumentation and far-flung musical influences is reminiscent of Camper van Beethoven, with flavor notes that range from Aztec Camera to the shanties of Trenchtown, leavened by irresistible rhythms, intelligent lyrics and a contagious spirit of fun.

ANGST • *Cry For Happy* • SST

The fourth album by this criminally overlocked Northern Cal guitar trio sports a more placid air than their previous releases, with dreamy harmonics, punchy, toe-tapping arrangements and themes that are very nearly, um, happy. It may not be time to change their name, but Angst has arrived in a mature, forgiving place where their spare artistry can thrive in the sunlight. Yes, they cover the gospel standard, "Motherless Child," and for longtime fans there are still atonal elements, caiculated stillnesses, bluesy licks and an undercurrent of irony; but *Cry For Happy*, with repeated listenings, should win the band a whole new and different set of fans.

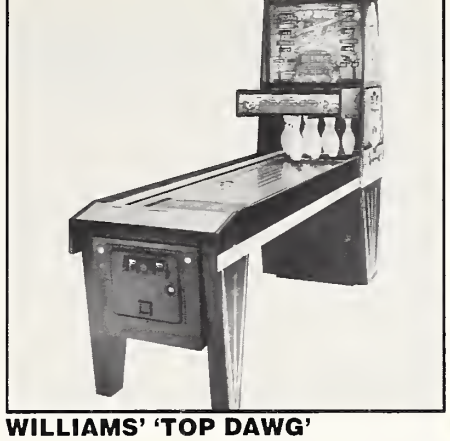
HAPPY WORLD • *Chinatown* • Rabid Cat

These Denver punks have been threatening greatness for a long time, with a sound that is one part hardcore for every part artful, acid-etched atonality. There are echoes of Husker Du and Dinosaur Jr. here, as well as a bunch of mixmaster noise bands that I'm not hip enough to know about. The vocals are flattened, the tempos are skittish and subject to change, the guitar sounds are alternately dark, directed and dizzy. This is play-as-you-learn art-punk with a lot to recommend it, although some listeners will be put off be the distinctly negative vibe and sub-psychedelic noodling.

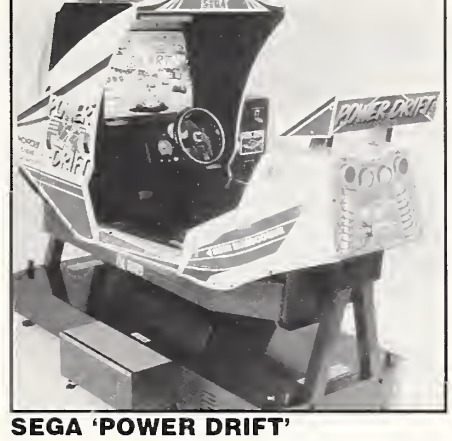
THE POPES • *Hi, We're The Popes* • Upon This Rock

The Popes have the audacity to call themselves "one of the North Carolina Triangles's best young bands," but we'll be darned if they don't live up to that heady boast. This EP (with the identical six songs on each side) has quickly shot to the top of our "nicest surprise" list for 1988. The Popes are a a pop band, pop informed by punk on the one side and the '60s on the other. A lot of bands are walking this same turf (even in the forward-thinking North Carolina Triangle), but what sets the Popes apart is their spunk, their smarts, their cohesion and their songcraft. While any number of college-town combos may have a couple well-intended pop songs that are *almost* right, the Popes' playlist sounds completely natural, spontaneous and correct. Even better, their songs are about real, concrete things rather than vague and hazy emotions (which, by the way, are leading us straight into hell). "I Wish I Was A Train" is a day in the life of a deliveryman. "Charmless" is about the inability to flirt. All six of these tunes rank high on our cleverness and imagery meter. Our favorite is the power-poppy toe-tapper "Marilyn," although in a better world, any of these songs would be spilling out of your radio on a regular basis. Reference points are the Replacements, the Young Fresh Fellows and the Jam, and believe me, those are all compliments.

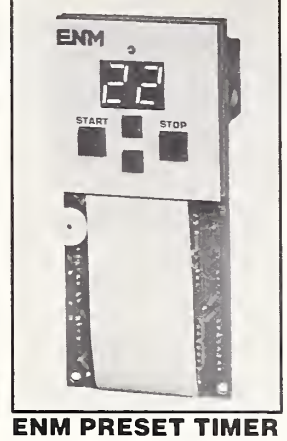
Joe Williams



WILLIAMS' 'TOP DAWG'



SEGA 'POWER DRIFT'



ENM PRESET TIMER

NEW GAMES

Williams' 'Top Dawg'

CHICAGO—For over forty years Williams has led the field in perfecting the art of what it takes to produce outstanding shuffle alleys; and, now, with the introduction of Top Dawg, the factory is building on its strong tradition of excellence and exciting game play.

In addition to the traditional Regulation, Flash and Strike 90, Top Dawg employs two new game options, namely, Total Strikes and Tic Tac II.

With Total Strikes, scoring is just like regulation bowling, only there's a major difference, however. Every time players make a strike, it's recorded on a special backglass grid. And, at the end of the game, a bonus of 300 points is rewarded for each strike. In Tic Tac II, a strong money-making concept has been taken one step further to provide unsurpassed shuffle alley competition. In this mode, at the start of the game, three squares are randomly spotted on the backglass grid. For each strike, the player earns 300 points and lights a square, while each spare earns 100 points. To strike it rich, players need only light three squares in a row—vertically, horizontally or diagonally, to score an extra 500 point bonus.

Top Dawg also features state-of-the-art technology with advanced diagnostic procedures, comprehensive bookkeeping functions, easily identifiable connectors as well as printed circuit board for simple servicing and troubleshooting.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago. IL 60618.

Sega's 'Power Drift'

CHICAGO—Power Drift is the new, high action driving game in release from Sega Enterprises, Inc. (U.S.A.) and it features a powerful new technology called "Triple Axis, Point-Of-View" graphics. Simply stated, the driver's point-of-view moves with the steering wheel. Thus, right/left, up/down and forward/backward movements are represented in the most realistic way.

The new game is available in both upright and deluxe models; and both of the models are equipped with a steering wheel, 2-speed shifter, accelerator pedal and foot brake. The deluxe Power Drift features a cockpit seat that leans up to 20 degrees in response to driver commands.

The game consists of five race courses identified as "A" through "E" on the screen. Within each course there are five different stages numbered 1-5. The player has thirteen seconds to choose a course as well as to select one of the twelve drivers shown on the screen. The thrill of victory comes when the player finishes third place or better, enabling him to proceed to the next stage.

Race track conditions vary from snow covered cobble stone roads to roller coaster-like dropoffs. Each of the conditions will test the player's driving skills; however, the challenge doesn't stop here. A surprise is waiting at the end of the race when the first place winner of all five stages takes his "Victory Lap."

Further information may be obtained through factory distributors or by contacting Sega Enterprises at 2149 Paragon Drive, P.O. Box 610550, San Jose, Ca 95161-0550.

NEW PRODUCT

ENM's Preset Timer

CHICAGO—ENM Company is currently marketing their new Series PT22L electoronic preset time as an alternative to mechanical timers, and the unit's small size and flexible mounting are ideal for the most demanding applications. The timer consists of two printed circuit boards connected by a flexible cable which makes it possible for the controls to be hand-held.

Maximum preset time can be limited by the OEM. the large LED display is easy to read at distances of up to fifteen feet and the two-digit time offers a time span from on second to ninety minutes. Features include automatic reload of preset time and audio signal at the end of preset time. The internal control relay is capable of switching high current loads.

Information regarding price and other details may be obtained by contacting ENM Company at 5617 Northwest Highway, Chicago, Il 60646-6135.

TOURNAMENT

Dynamo National Air Hockey

BOULDER, Colo.—Over $7,000 in cash and prizes were awared in the 1988 National Air Hockey Championships, which took place recently in Boulder under sponsorship of Dynamo Corporation, the Bank Saloon (the tournament site) and 18 other businesses.

A qualifying tournament program in the Rocky Mountain region provided additional new blood for the event. Aspiring young players came from Funplex in Littleton, Coloado, Jolly Time Arcade in Englewood, Red Baron's Nickelodeon in Westminster, Fun Factory in Loveland, Bally's Le-Mans in Cheyenne and other locations to compete—resulting in a near-record turnout.

At the finals, which took place on the evening of Oct. 16, a fullhouse watched **Jesse Douty**, winner of the March 1988 Houston National, beat Boulder's **Bob Dubuisson** to capture his 11th national title.

Other tournament winners included **Joe Campbell** of Philadelphia in third place, **Phil Arnold** of Houston in fourth, **Tim Weissman** of Houston in fifth, **Mike Nelson** of Houston in sixth and **Vince Schappell** of Houston in seventh, with former champ **Robert Hernandez** of Houston falling to eighth place. Boulder's **Mark Robbins**, winner of the '86 Bank Saloon Nationals, fell to ninth place, while **Paul Marshall** of Dallas took 10th place honors. **Patrice Nale** of Houston won her sixth consecutive women's crown at this event.

"Interest in Air Hockey has increased greatly in the past year," said Dynamo's Mark Robbins. "In many of these arcades, Air Hockey has become a steady anchor that consistently brings customers into the location."

The next national tournament will take place in Houston in March 1989. Regional events are being planned for various states, and Robbins noted that the college level (ACU-I) tournament program is currently underway.

Further information regarding the Air Hockey tournaments and promotions may be obtained by contacting Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, TX 76118.

TRADE FAIR

Record Turnout Is Expected At IMA '89

CHICAGO—The tenth annual International Amusement & Vending Machines Trade Fair (IMA) will be held January 25-28, 2989, at the Frankfurt Exhibition Center in Frankfurt, West Germany. The show's management firm, Heckmann, anticipates a record turnout both in terms of attendance and exhibitor participation. By late November, the exhibitor count, at 150 exhibiting companies, had already reached the preceding year's level; Heckmann predicts that the show will attract 15,000 or more visitors from Germany and abroad.

The exhibit area will feature a full variety of coin-operated equipment, including video games, electronic darts, table football, billiards and pinball machines, which are "still booming" in this market. The installation of slot machines is back into focus, so this product line will be very much in evidence on the exhibit floor as well. There will also be a greater emphasis on the compact disc, the 100th anniversary of the jukebox, and the new generation of music equipment. Vending machines, an integral part of this convention, will be presented in a special sector of the two-floor exhibit area.

Further information regarding IMA '89 may be obtained by contacting Heckmann Gmbh, Kapellenstr. 47, D-6200 Wiesbaden, Germany.

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B. Dall, C.C. DeVilla, B. Michaels, R. Rockett(Sweet Cynide adm. by Willesdon-BMI)
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